

Greatest Of All Times

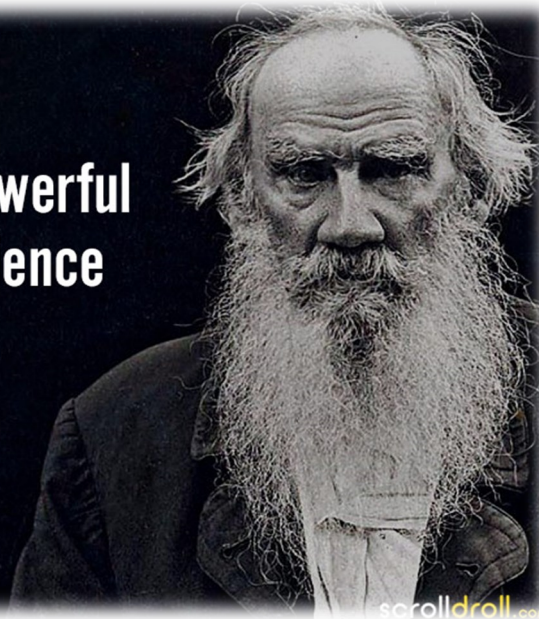
108

**G
O
A
T**

**Globally selected
PERSONALITIES**

**The two most powerful
warriors are patience
and time.**

- Leo Tolstoy



2 Sep 1828 <::><::><::> 20 Nov 1910

**Compiled by:
Prof Dr S Ramalingam
ISBN:978-81-982285-7-4**

Na Subbureddiar 100 Educational Trust

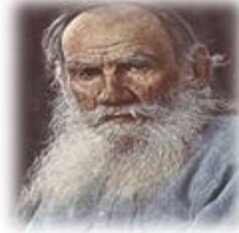
[An ISO 9001 - 2015 Certified]

AD-13,5th Street, Anna Nagar West, Chennai - 600 040

www.nasubbureddiar100.in



9 Sep 1828



20 Nov 1910

Fast Facts:

- Full Name: Count Lev Nikolayevich Tolstoy
- Known For: Russian novelist and writer of philosophical and moral texts
- Born: September 9, 1828 in Yasnaya Polyana, Russian Empire
- Parents: Count Nikolai Ilyich Tolstoy and Countess Mariya Tolstoya
- Died: November 20, 1910 in Astapovo, Russian Empire
- Education: Kazan University (began at age 16; did not complete his studies)
- Selected Works: War and Peace (1869), Anna Karenina (1878), A Confession (1880), The Death of Ivan Ilyich (1886), Resurrection (1899)
- Spouse: Sophia Behrs (m. 1862)
- Children: 13, including Count Sergei Lvovich Tolstoy, Countess Tatiana Lvona Tolstoya, Count Ilya Lvovich Tolstoy, Count Lev Lvovich Tolstoy, and Countess Alexandra Lvona Tolstoya

<https://www.britannica.com/biography/Leo-Tolstoy>



Leo Tolstoy

Leo Tolstoy was a Russian writer. He is regarded as one of the greatest and most influential authors of all time. He received nominations for the Nobel Prize in Literature every year from 1902 to 1906 and for the Nobel Peace Prize in 1901, 1902, and 1909.

Born into an aristocratic family, Tolstoy's notable works include the novels *War and Peace* (1869) and *Anna Karenina* (1878), often cited as pinnacles of realist fiction, and two of the greatest books of all time. He first achieved literary acclaim in his twenties with his semi-autobiographical trilogy, *Childhood, Boyhood, and Youth* (1852-1856), and *Sevastopol Sketches* (1855), based upon his experiences in the Crimean War. His fiction includes dozens of short stories such as "After the Ball" (1911), and several novellas such as *The Death of Ivan Ilyich* (1886), *Family Happiness* (1859) and *Hadji Murad* (1912). He also wrote plays and essays concerning philosophical, moral and religious themes.

In the 1870s, Tolstoy experienced a profound moral crisis, followed by what he regarded as an equally profound spiritual awakening, as outlined in his non-fiction work *Confession* (1882). His literal interpretation of the ethical teachings of Jesus, centering on the Sermon on the Mount, caused him to become a fervent Christian anarchist and pacifist. His ideas on nonviolent resistance, expressed

in such works as *The Kingdom of God Is Within You* (1894), had a profound impact on such pivotal 20th-century figures as Mahatma Gandhi, Martin Luther King Jr., James Bevel, and Ludwig Wittgenstein. He also became a dedicated advocate of Georgism, the economic philosophy of Henry George, which he incorporated into his writing, particularly in his novel *Resurrection* (1899).

Tolstoy received praise from countless authors and critics, both during his lifetime and after. Virginia Woolf called Tolstoy "***the greatest of all novelists***", and Gary Saul Morson referred to *War and Peace* as the greatest of all novels. Tolstoy never having won a Nobel Prize was a major Nobel Prize controversy, and remains one.

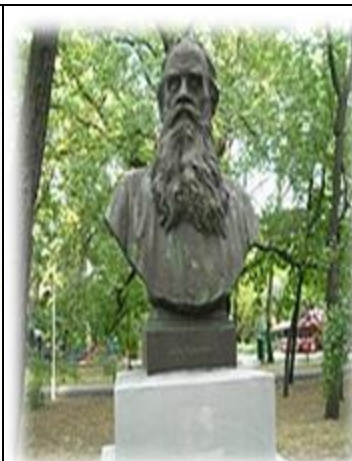


Mohandas K. Gandhi and other residents of
Tolstoy Farm, South Africa, 1910.

https://en.wikipedia.org/wiki/Leo_Tolstoy_bibliography



Statue of Tolstoy
in Castlegar,
British Columbia



Bust of Tolstoy in
Mariupol, Ukraine,
2011



Bust of Tolstoy in
Montevideo, Uruguay

Films and Television

[*The Death of Ivan Ilyich*](#) was adapted by [Akira Kurosawa](#) as [*Ikiru*](#) (1952). It was also the basis for [*Living*](#) (2022), with a screenplay by [Kazuo Ishiguro](#).

In the [George Lucas](#) television show, [*The Young Indiana Jones Chronicles*](#), later retitled *The Adventures of Young Indiana Jones*, a fictional Tolstoy appears as a mentor figure and friend of [Indiana Jones](#). In the made for TV movie *Travels with Father* (1996), he is portrayed by [Michael Gough](#).

A 2009 film about Tolstoy's final year, [*The Last Station*](#), based on the 1990 novel by [Jay Parini](#), was made by director [Michael Hoffman](#) with [Christopher Plummer](#) as Tolstoy and [Helen Mirren](#) as Sofya Tolstoya. Both performers were nominated for [Oscars](#) for their roles. There have been other films about the writer, including [*Departure of a Grand Old Man*](#), made in 1912 just two years after his death, *How Fine, How Fresh the Roses Were* (1913), and [*Lev Tolstoy*](#), directed by and starring [Sergei Gerasimov](#) in 1984.

There is also a famous [lost film](#) of Tolstoy made a decade before he died. In 1901, the American travel lecturer [Burton Holmes](#) visited Yasnaya Polyana with [Albert J. Beveridge](#), the U.S. senator and historian. As the three men conversed, Holmes filmed Tolstoy with his 60-mm movie camera. Afterwards, Beveridge's advisers succeeded in having the film destroyed, fearing that the meeting with the Russian author might hurt Beveridge's chances of running for the U.S. presidency.

LITERARY STYLES AND THEMES

In his earlier works, Tolstoy was largely concerned with depicting what he saw around him in the world, particularly at the intersection of the public and private spheres. *War and Peace* and *Anna Karenina*, for instance, both told epic stories with serious philosophical underpinnings. *War and Peace* spent significant time criticizing the telling of history, arguing that it's the smaller events that make history, not the huge events and famous heroes. *Anna Karenina*, meanwhile, centers on personal themes such as betrayal, love, lust and jealousy, as well as turning a close eye on the structures of Russian society, both in the upper echelons of the aristocracy and among the peasantry.

Later in life, Tolstoy's writings took a turn into the explicitly religious, moral, and political. He wrote at length about his theories of pacifism and anarchism, which tied into his highly individualistic interpretation of Christianity as well. Tolstoy's texts from his later eras were no longer novels with intellectual themes, but straightforward essays, treatises, and other non-fiction work. Asceticism and the work of inner perfection were among the things Tolstoy advocated for in his writings.

Tolstoy did, however, get politically involved, or at least publicly expressed his opinions on major issues and conflicts of the day. He wrote in support of the [Boxer rebels](#) during the [Boxer Rebellion](#) in China, condemning the violence of the Russian, American, German, and Japanese troops. He wrote on revolution, but he considered it an internal battle to be fought within individual souls, rather than a violent overthrow of the state.

Over the course of his life, Tolstoy wrote in a wide variety of styles. His most famous novels contained sweeping prose somewhere between the realist and modernist styles, as well as a particular style of seamlessly sweeping from quasi-cinematic, detailed but massive descriptions to the specifics of characters' perspectives. Later, as he shifted away from fiction into non-fiction, his language became more overtly moral and philosophical.

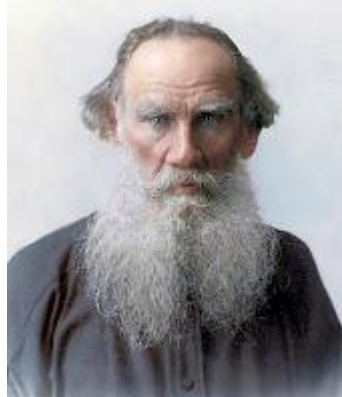
LEGACY

In many ways, Tolstoy's legacy cannot be overstated. His moral and philosophical writings inspired Gandhi, which means that Tolstoy's influence can be felt in contemporary movements of non-violent resistance. *War and Peace* is a staple on countless lists of the best novels ever written, and it has remained highly praised by the literary establishment since its publication.

Tolstoy's personal life, with its origins in the aristocracy and his eventual renunciation of his privileged existence, continues to fascinate readers and biographer, and the man himself is as famous as his works. Some of his descendants left Russia in the early 20th century, and many of them continue to make names for themselves in their chosen professions to this day. Tolstoy left behind a literary legacy of epic prose, carefully drawn characters, and a fiercely felt moral philosophy, making him an unusually colorful and influential author across the years.

Timeline

<https://timelinesandsoundtracks.blogspot.com/2020/04/leo-tolstoy-timeline.html>



Count **Lev Nikolayevich Tolstoy**; 9 September [O.S. 28 August] 1828 – 20 November [O.S. 7 November] 1910), usually referred to in English as **Leo Tolstoy**, was a Russian writer who is regarded as one of the greatest authors of all time. He received multiple nominations for the Nobel Prize in Literature every year from 1902 to 1906 and nominations for Nobel Peace Prize in 1901, 1902 and 1910 and the fact that he never won is a major Nobel prize controversy.

September 9, 1828 - Yasnaya Polyana, 12km SW of Tula, Russian Empire - Lev Nikolaevich Tolstoy is born to an aristocratic Russian family

September 10, 1828 - Yasnaya Polyana - Lev is baptized

August 4, 1830 - Yasnaya Polyana - Countess Mariya Tolstaya, his mother, dies when Lev is only 2 years old

August 16, 1836 - Yasnaya Polyana - Nikolai Tolstoy proposes marriage to Lev's aunt Tatyana Aleksandrovna Yergolskaya, "Toinette"

January 10, 1837 - Yasnaya Polyana - The Tolstoy Family leaves for Moscow by coach during the peak of winter

January 14, 1837 - Moscow - Tolstoy family arrives in Moscow after a difficult 4-day trip in the snow

June 21, 1837 - Moscow - Count Nikolai Ilych Tolstoy, his father, has an attack of apoplexy in the street while in Tula and dies. Lev was 9 years old

May 25, 1838 - Moscow - His grandmother, Pelageya Nikolayevna, dies

July 6, 1838 - Moscow - The Tolstoy children leave for Yasnaya Polyana to live with their Aunt Toinette

September 10, 1839 - Moscow - Aunt Toinette and the three orphans return to Moscow to attend the ceremony of the laying of the cornerstone of Holy Savior Cathedral by Tsar Nicholas I, and to congratulate the eldest Tolstoy son, who had just been admitted to the Department of Philosophy at Moscow University

January 12, 1840 - Yasnaya Polyana - Back at Yasnaya Polyana, Lev writes his first poems and offers them to Aunt Toinette

November 9, 1841 - Yasnaya Polyana - His Aunt Aline dies. The children pass into the care of their Aunt Pelagya Yushkov

November 21(?), 1841 - Kazan - After a journey of two weeks by barge and carriage, the four children arrive to their Aunt Pelagya Yushkov's house

January(?) 1(?), 1843 - Kazan - Enrolls in an Oriental languages program at the University of Kazan

January(?) 1(?), 1844 - Kazan - Begins studying Oriental Languages at Kazan University

August 25, 1845 - Kazan - Letter to Aunt Toinette: "I do not know whether this will please you or not" [...] "but I have changed departments and became a student of Law"

March 1(?), 1847 - Kazan - Laid up in the Kazan Hospital with illness

April 12, 1847 - Kazan - Petition to the Rector of Kazan University: "Prevented from continuing my studies in the university on account of ill-health and family affairs, I humbly beg your Excellency to issue an order authorizing the omission of my name from the roll of university students and the return of all my documents"

June(?) 1(?), 1847 - Yasnaya Polyana - Returns home without graduating. Spends Summer at Yasnaya Polyana

November(?) 1(?), 1847 - Saint-Petersburg - Moves to Saint-Petersburg

February 13, 1848 - Saint-Petersburg - Letter to his brother

January(?) 1(?), 1849 - Saint-Petersburg - Intends to take law finals. Sells part of the family property to cover gambling debt

March 1(?), 1850 - Moscow - Moves back to Moscow. Tolstoy drinks and gambles every day

April 1(?), 1851 - Yasnaya Polyana - Nikolay, his eldest brother and army officer, arrives from the Caucasus

April 20, 1851 - Yasnaya Polyana - Departs to the Caucasus with his brother Nikolay, via Moscow =(START)

April 21(?), 1851 - Moscow - Tolstoy and Nikolay spend 2 weeks in Moscow

May 5(?), 1851 - Kazan - Tolstoy and Nikolay depart to the Caucasus, reaching Kazan to visit V.T.Yushkov, their guardian-aunt's husband and Madame Zagoskin, a friend of this aunt's. They stay in Kazan for a week

May 15(?), 1851 - Saratov - Tolstoy and Nikolay reach Saratov on horseback

May 25(?), 1851 - Astrakhan - Tolstoy and Nikolay hire a fishing boat and reach Astrakhan

May 30(?), 1851 - Starogladvskaya, NE of Grozny, Chechnya - Tolstoy and Nikolay reach their destination at Starogladvskaya

June 11, 1851 - Stariy Yurt, Goryachevodsk (near Pyatigorsk, Caucasus) - Both brothers move to Stariy Yurt, a fortified camp in Goryachevodsk

July 1(?), 1851 - Stariy Yurt, Goryachevodsk - Letter to his aunt

August 1(?), 1851 - Starogladvskaya - Stationed at Starogladvskaya

September 25, 1851 - Starogladvskaya - Departs to Tiflis (Tbilisi), Georgia

October 2, 1851 - Tiflis (Tbilisi, Georgia) - Arrives at Tiflis after a 7-day trip

December 23, 1851 - Tiflis - Letter to his brother Sergej

January 6, 1852 - Tiflis - Letter to his Aunt

January 20(?), 1852 - Starogladvskaya, NE of Grozny, Chechnya - Returns to Starogladvsk, as a non-commissioned officer

May 1(?), 1852 - Pyatigorsk - Tolstoy gets leave of absence and goes to Pyatigorsk, to drink the waters and to be treated for rheumatism

June 24, 1852 - Pyatigorsk - Letter to his brother Sergej

July 2, 1852 - Pyatigorsk - Tolstoy finishes his first novel "Childhood", and sends the manuscript to the editor of "The Contemporary" in Saint-Petersburg

August 5, 1852 - Pyatigorsk - Departs to his post in Starogladvsk

August 7, 1852 - Starogladvskaya - Returns to his post in Starogladvks

August 28, 1852 - Starogladvskaya - Receives a letter from N.Nekrasov, the editor of "The Contemporary", who is very impressed with Tostoy's writings

September 5, 1852 - Starogladvskaya - Another letter from the editor of "The Contemporary" arrives

September 6, 1852 - While in Starogladvskaya - "Childhood", Tolstoy's first novel, is published in the November 1852 issue of "The Contemporary" russian newspaper

September 30, 1852 - Starogladvskaya - Letter from N.Nekrasov

October 28, 1852 - Starogladvskaya - Letter to his aunt Tatyana

October 30, 1852 - Starogladvskaya - Letter from N.Nekrasov

December 24, 1852 - Starogladvskaya - Tolstoy finishes writing "The Invaders"

December 26, 1852 - Starogladvskaya - Sends "The Invaders" manuscript to the editor of "The Contemporary"

January 19, 1853 - Nizhny Gerzel', E. of Grozny - Tolstoy is despatched with a howitzer to the fort and village of Nizhny Gerzel'

February 18, 1853 - Nizhny Gerzel', E. of Grozny - Tolstoy is almost killed in combat when an enemy shell explodes near him

March 1(?), 1853 - Nizhny Gerzel' - Marches against Imam Shamil, leader of the caucasian resistance to Imperial Russia

April 1, 1853 - Starogladvskaya - Returns to Starogladvskaya

June 13, 1853 - On the way to Grozny, Chechnya - Tolstoy joins the 5th and 6th squads of Kurinsky and a company of battalion of the line with two cannons, setting out for the fortress of Grozny. Before reaching the fortress, they are attacked by a group of 25 chechen horsemen

July 15, 1853 - Pyatigorsk - Goes to Pyatigorsk

October 1(?), 1853 - Starogladvskaya - Returns to Starogladvskaya

January 13, 1854 - Starogladvskaya - Tolstoy passes his officer's examination and prepares for his departure from the Caucasus

January 19, 1854 - Starogladvskaya - Departs to Yasnaya Polyana

February 2, 1854 - Yasnaya Polyana - Returns to Yasnaya Polyana, where an order to join the Danube army was awaiting him

March(?) 1(?), 1854 - Kursk - Passes through Kursk on his way to Bucharest

March(?) 5(?), 1854 - Poltava, Ukraine - Passes through Poltava on his way to Bucharest

March(?) 9(?), 1854 - Balta, Ukraine - Passes through Balta on his way to Bucharest

March(?) 12(?), 1854 - Kishinev (Chisinau, Moldavia) - Passes through Kishinev on his way to Bucharest

March 14, 1854 - Bucharest, Romania - Reaches Bucharest

April(?) 1(?), 1854 - Oltenița, SE of Bucharest - Attached to a battery at Oltenița for two weeks

May(?) 1(?), 1854 - Moldavia | Wallachia | Bessarabia - Journeying through Moldavia, Wallachia and Bessarabia for a week, by order of General Serzhputovsky

July 20, 1854 - Silistra, Danube, Bulgaria - Retreat from Silistra

October 1(?), 1854 - While in Bucharest - "Boyhood", Tolstoy's second novel, is published in the russian literary journal "The Contemporary"

October 17, 1854 - While in Bucharest - The Allied Siege of Sevastopol begins

November 1, 1854 - Kishinev - Departs to Sevastopol

November 2, 1854 - Odessa - Reaches Odessa on his way to Sevastopol

November 4(?), 1854 - Kherson - Reaches Kherson on his way to Sevastopol
November 7, 1854 - Sevastopol - Reaches Sevastopol. Assigned to the 3rd light battery of the 14th Artillery Brigade

November 15, 1854 - near Sevastopol - Leaves Sevastopol for a week-long trip through the forward defense lines. "The heroism of the troops beggars description" he writes to his brother Sergej

November 23, 1854 - Simferopol - Moves to Simferopol. Diary: *"I became convinced that Russia must either fall or be transformed. Nothing works the way it should, we do not prevent the enemy from consolidating his position, although it could easily be done. And we ourselves stand there facing him with inferior forces, without retrenching, with no hope of reinforcements, commanded by generals like Gorchakov, who have taken leave of their senses, their common sense and their initiative, and we are relying on St.Nicholas to send storms and foul weather to drive away the intruder. The Cossacks are ready to plunder, but not to fight; the hussars and uhlans prove their military prowess in drunken carouses and debauchery; the infantry is conspicuous only for its thievery and money-grubbing. A sorry state of affairs for the army and the country. I spent a couple of hours talking to some english and french casualties. Every soldier among them is proud of his position and he has good weapons and knows how to use them, he is young, he has ideas about politics and art and this gives him a feeling of dignity. On our side: senseless training, useless weapons, ill treatment, delay everywhere, ignorance and shocking hygiene and food stifle the last spark of pride in a man and even give him, by comparison, too high an opinion of the enemy"*

December 1(?), 1854 - Esky-Ord, near Simferopol - Tolstoy is informed that the Tsar refused permission to publish his observations on his gazette. He and his battery are sent to the rear, to Esky-Ord, near Simferopol

December 19, 1854 - Esky-Ord, near Simferopol - Tolstoy writes to N.Nekrasov, offering the texts he originally intended for his gazette to "The Contemporary"

April 30, 1855 - Sevastopol - Letter to N.Nekrasov

June 1(?), 1855 - While in Bakhchysarai - Publication of "Sevastopol in December"

June 15, 1855 - Bakhchysarai, between Sevastopol and Simferopol - Tolstoy receives a letter from Panayev and a copy of "The Contemporary", with his printed tale "Sebastopol In December"

August 16, 1855 - Chornaya River, Crimea - Battle of the Chernaya - Allied victory

September 9, 1855 - Sevastopol - End of the siege of Sevastopol - allied victory

November 21, 1855 - Saint-Petersburg - Returns to Saint-Petersburg as a despatch bearer

February 2, 1856 - Saint-Petersburg - Tolstoy receives news of his brother Dmitri's death

March 25, 1856 - Saint-Petersburg - Letter to his brother Sergej

May 17, 1856 - Saint-Petersburg - Departs to Moscow

May 25, 1856 - Pokrovskoye, near Moscow - Visit to Dr.Bers and his wife Mademoiselle Islenov. (One of their daughters would be Tolstoy's wife six years later)

May 28, 1856 - Yasnaya Polyana - Arrives at Yasnaya Polyana

September 15, 1856 - Yasnaya Polyana - Letter to his brother Sergej

November 10, 1856 - Saint-Petersburg - Letter to his brother Sergej

November 26, 1856 - Saint-Petersburg - Retires from military service

December 5, 1856 - Moscow - Letter to his Aunt Tatyana

January 1(?), 1857 - Moscow - "Youth", Tolstoy's third novel, is published in the russian literary journal "The Contemporary"

January 24, 1857 - Moscow - Departs to Saint-Petersburg

January 29, 1857 - Saint-Petersburg - Tolstoy departs from Saint-Petersburg and travels by mail post to Warsaw

February 21, 1857 - Paris, France - Tolstoy arrives in Paris by train

March 1(?), 1857 - Dijon, France - Trip to Dijon with Turgenev

April 6, 1857 - Paris - Witnesses a man being guillotined in a public execution in Paris, which makes an indelible impression upon him

April 9, 1857 - Geneva, Switzerland - Arrives in Geneva, Switzerland

May 15, 1857 - Clarens | Montreux - Tolstoy travels by steamer from Clarens to Montreux

May 28, 1857 - Avants, near Montreux - Spends the night at Avants

July 8, 1857 - Lucerne, Switzerland - Tolstoy reaches Lucerne

July 12, 1857 - Baden-Baden - First day at the Spa in Baden-Baden

July 31, 1857 - Baden-Baden - Turgenev arrives in Baden-Baden. Tolstoy pleads for another loan

August 8, 1857 - Stettin, Germany (Szczecin, Poland) - Departs to Saint-Petersburg

August 11, 1857 - Saint-Petersburg - Returns to Saint-Petersburg by boat

August 19, 1857 - Saint-Petersburg - Departs to Tula by train

August(?) 25(?), 1857 - Yasnaya Polyana - Returns to Yasnaya Polyana

October 17, 1857 - Moscow - Moves to Moscow with his brother Nikolay and sister Marie

October 23, 1857 - Saint-Petersburg - Departs to Saint-Petersburg for a few days

October 30, 1857 - Moscow - Returns to Moscow

November 1, 1857 - Moscow - Letter to Botkin

December 7, 1857 - Moscow - Letter from Turgenev

December 28, 1857 - Moscow - Tolstoy goes to a banquet held by Professor Kavelin to unite all the literary factions in favor of the abolition of serfdom

January 1(?), 1858 - Moscow - Tolstoy is visited by Countess Aleksandra Alekseyevna Tolstaya

February 1(?), 1858 - Yasnaya Polyana - Returns to Yasnaya Polyana

February 15(?), 1858 - Moscow - Arrives in Moscow

March 1(?), 1858 - Saint-Petersburg - in Saint-Petersburg for a fortnight

April 1(?), 1858 - Yasnaya Polyana - Returns to Yasnaya Polyana

May 1(?), 1858 - Yasnaya Polyana - Letter to Afanasy Fet

September 1, 1858 - Tula - Attends a meeting for the election of representatives to the Tula Committee for the Improvement of the Status of the Peasantry

September 4, 1858 - Tula - End of the meeting in Tula

October 24, 1858 - Moscow - Letter to his friend "Fetinka"

December 21, 1858 - out of Moscow - Tolstoy goes hunting with his friends. He shoots a bear. Next day, is attacked and wounded in his forehead and cheek by another bear

December 25, 1858 - Moscow - Letter to his aunt informing her of the incident with the bear

February 4, 1859 - Moscow - Speech to the Moscow Society of the Lovers of Russian Literature

April 1(?), 1859 - Saint-Petersburg - 10-day visit to his friend A.A.Tolstaya

April 30(?), 1859 - Yasnaya Polyana - Spends the Summer at Yasnaya Polyana

August 1(?), 1859 - Moscow - Returns to Moscow

December(?) 1(?), 1860 - Yasnaya Polyana - Creates a school with the remaining property

April(?) 1(?), 1860 - Yasnaya Polyana - Visit from Afanasy Fet

June 11, 1860 - Saint-Petersburg - Departs to Germany

June 15, 1860 - Berlin, Germany - Arrives in Berlin

July 15, 1860 - Dresden, Germany - Visits Auerbach in Dresden

August 1(?), 1860 - Bad Kissingen - Instead of joining his brothers at Soden, Tolstoy arrives at Bad Kissingen to inspect the schools

August 26 1860 - Soden, near Frankfurt - Tolstoy arrives in Soden to join his brother Nikolay, who was seriously ill with tuberculosis

September 19, 1860 - Hyères, France - His brother Nikolay dies of phthisis in his arms. Tolstoy is deeply impacted and begins thinking of marrying

September(?) 25(?), 1860 - Marseille, France - Visits a few schools in Marseille while mourning the loss of his brother

October(?) 15(?), 1860 - Hyères, France - Stays in Hyères until the end of the year

January 1(?), 1861 - Nice, France - Travels to Nice

January 10(?), 1861 - Florence, Italy - Arrives in Florence. Meets amnestied Decembrist Prince Sergey Volkonsky

January 15(?), 1861 - Livorno, Italy - Travels to Livorno on his way to southern Italy

January 20(?), 1861 - Naples - Arrives in Naples
January 25(?), 1861 - Rome - Arrives in Rome. Meets painter Nikolay Ge
February 1(?), 1861 - Paris, France - Revisits Paris. Meets Victor Hugo
February 19, 1861 - While in Paris - Emancipation of the serfs in the Russian Empire
March 2, 1861 - London, England - Tolstoy arrives in London
March 11, 1861 - London - Attends a reading of "A Christmas Carol" and "Boots at the Holly Tree Inn" at St.James's Hall, Piccadilly
March 14, 1861 - London - Attends a speech by Lord Palmerston at the House of Parliament on "the relative size and needs of the british and french fleets"
March 17, 1861 - Brussels - Arrives in Brussels. Visits the french anarchist Pierre-Joseph Proudhon, then living in exile
March 26(?), 1861 - Brussels - Letter to Herzen
April(?) 1(?), 1861 - Antwerp - Arrives in Antwerp
April(?) 8(?), 1861 - Frankfurt - Arrives in Frankfurt
April(?) 10(?), 1861 - Eisenach - Arrives in Eisenach
April 13, 1861 - Weimar - Visit to Weimar
April 15, 1861 - Jena - Visit to Jena
April 16(?), 1861 - Dresden - Arrives in Dresden
April 20(?), 1861 - Berlin - Visit to Berlin before returning to Russia
April 26, 1861 - Saint-Petersburg - Returns to Saint-Petersburg
May 5, 1861 - Moscow - Passing through Moscow on his return from Saint-Petersburg to Yasnaya Polyana
July 1(?), 1861 - Yasnaya Polyana - Diary: "The post of arbitrator has given me little material for observation and has definitely spoiled my relations with the landowners, besides upsetting my health"
January(?) 1(?), 1862 - Yasnaya Polyana - Essay "The School at Yasnaya Polyana"
February 12, 1862 - Yasnaya Polyana - Letter to the Provincial Court of Justice on peasant affairs
March 9, 1862 - Tula - Tolstoy accepts the office of Peace Mediator of the Krapivenskiy District
April 30, 1862 - Tula - Tolstoy hands over his duties as Peace Mediator of the Krapivenskiy District, under the pretext of illness
May 20(?), 1862 - Kazan - Goes to Samara with his servant Aleksey and two schoolboys. Stops in Kazan to visit Vladimir Ivanovich Yushkov
May 27, 1862 - Samara - Reaches Samara
August 26, 1862 - Pokrovskoye, near Moscow - Visit to Sofya Andreevna Behrs
September 17, 1862 - Pokrovskoye, near Moscow - Tolstoy proposes marriage to Sofya Andreevna Behrs
September 23, 1862 - Moscow - Tolstoy marries Sofya Andreevna Behrs
October 20(?), 1862 - Yasnaya Polyana - Letter to Sofia Andreevna
January 1(?), 1863 - Yasnaya Polyana - Publication of the short novel "The Cossacks"
September 28, 1863 - Yasnaya Polyana - Son Sergei Lvovich Tolstoy is born
April 22, 1864 - Pirogovo - Letter to Sofya Andreevna
June 28, 1864 - Pirogovo - Begins writing "War and Peace"
August 9, 1864 - Pirogovo - Letter to Sofya Andreevna
August 11, 1864 - Novoselki - Letter to Sofya Andreevna
September 26, 1864 - near Telyatinki, WSW of Tula - While hunting for hare in the country near Telyatinki, Tolstoy is thrown from his horse going over a ravine. He loses consciousness after hitting the ground so hard. When he awakes, a thought hit him: "I am a writer!"
September 27, 1864 - near Telyatinski - A doctor is brought from Tula and manages to put his arm in the right place
October 4, 1864 - Yasnaya Polyana - Daughter Tatiana Sukhotina Tolstaya is born
November 24, 1864 - Moscow - Letter to Sofya Andreevna
November 27, 1864 - Moscow - After travelling to Moscow for treatment, Tolstoy attends a

performance of Rossini's "Moses" at the Great Moscow Theater

November 28, 1864 - Moscow - Surgery to put his shoulder in the right place

December 11, 1864 - Moscow - Letter to Sofya Andreevna

February 1(?), 1865 - Moscow - The first part of the draft of "War and Peace" is published in the periodical "Russkiy Vestnik (the russian messenger). Tolstoy, however, is not satisfied with this version

July 27, 1865 - Orel - Letter to Sofya Andreevna

October(?) 1(?), 1865 - Borodino, W. of Moscow - Visits the battlefield of Borodino

January(?) 1(?), 1866 - Yasnaya Polyana - Tolstoy begins rewriting "War and Peace"

May 22, 1866 - Yasnaya Polyana - Son Ilya Lvovich Tolstoy is born

November 11, 1866 - Moscow - Letter to Sofya Andreevna

June 18, 1867 - Moscow - Letter to Sofya Andreevna

June 28, 1867 - Moscow - Letter to Afanasy Fet: "Intellectually you are superior to everybody else who's around me. You're the only one who can give [my mind] this 'different kind of bread' for it to be satiated with"

June 1, 1869 - Moscow(?) - Son Lev Lvovich Tolstoy is born

August 30, 1869 - Moscow(?) - Letter to Atanasy Fet: "I am convinced that Schopenhauer is the most genial of men. Here is the whole universe reflected with an extraordinary clearness and beauty"

September 1, 1869 - Moscow - Letter to Sofya Andreevna

September 2, 1869 - Arzamas - Overnight stay at Arzamas on his way to Samara

November 1(?), 1869 - While in Samara(?) - Publication of the rewritten "War and Peace"

February 12, 1871 - Yasnaya Polyana(?) - Daughter Maria Lvovna Tolstaya is born

June 11, 1871 - While sailing on the Volga - Letter to Sofya Andreevna

June 23, 1871 - Karalyk - Letter to Sofya Andreevna: "I feel I've entered a scythian state of mind, where everything is interesting and new"

July 16, 1871 - Karalyk - Letter to Sofya Andreevna

January 1(?), 1872 - Yasnaya Polyana - Re-starts School

June 13, 1872 - Yasnaya Polyana - Son Peter Lvovich Tolstoy is born

July 14, 1872 - Farmstead at Tananyk - Letter to Sofya Andreevna

September 1(?), 1872 - Yasnaya Polyana - Confined to Yasnaya Polyana by investigating Magistrate

March 19, 1873 - Yasnaya Polyana - Tolstoy begins writing "Anna Karenina"

May 1(?), 1873 - Samara - The Tolstoy family spends the summer of 1873 on their newly purchased 7,000-acre estate in Samara

November 9, 1873 - Yasnaya Polyana - Son Peter Lvovich Tolstoy dies in infancy

January 15, 1874 - Yasnaya Polyana(?) - Speaks on learning to read

April 22, 1874 - Yasnaya Polyana(?) - Son Nikolai Lvovich Tolstoy is born

June 20, 1874 - Yasnaya Polyana(?) - His aunt Tatyana dies

February 20, 1875 - Yasnaya Polyana(?) - Son Nikolai Lvovich Tolstoy dies in infancy

April 1(?), 1875 - Yasnaya Polyana(?) - First installment of "Anna Karenina" published

June(?) 1(?), 1875 - Samara - Summer at Samara

November 1, 1875 - Yasnaya Polyana(?) - Daughter Varvára is born, but dies shortly after

November 9, 1875 - Yasnaya Polyana(?) - Letter to his brother Sergej

April 1(?), 1876 - Yasnaya Polyana(?) - Letter to Afanasy Fet: "*You are one of the very few people I came to know in my lifetime who, while retaining totally rational attitude to life, have always stood on its edge, staring into nirvana. [People like you] see life clearer for peering into timelessness, for it is this way they greatly strengthen their [earthly] vision*"

September 5, 1876 - Kazan - Letter to Sofya Andreevna

September 10(?), 1876 - Samara - Visit to Samara

September 15(?), 1876 - Orenburg - Visit to Orenburg

December 15(?), 1876 - Moscow - Meets Pyotr Ilych Tchaikovsky

January 2, 1877 - Yasnaya Polyana - Letter to Pyotr Ilych Tchaikovsky

January 16, 1877 - Yasnaya Polyana - Letter to Sofya Andreevna

April 1(?), 1877 - Yasnaya Polyana(?) - Final installments of "Anna Karenina" are ublished

May 28, 1877 - Moscow - Letter to Sofya Andreevna
July 26, 1877 - Optina, SSW of Kaluga - letter from Optina monastery
December 6, 1877 - Yasnaya Polyana(?) - Son Andrei Lvovich Tolstoy is born
February 9, 1878 - Moscow - Letter to Sofya Andreevna
March 1(?), 1878 - Petropavlovsk, W. of Kazan - Visit to Petropavlovsk fortress
March 7, 1878 - Saint-Petersburg - Letter to Sofya Andreevna
June 14, 1878 - While sailing on the Volga - Letter to Sofya Andreevna
June 18, 1878 - Samara Farmstead - Letter to Sofya Andreevna
July 1(?), 1878 - Optina, SSW of Kaluga - Tolstoy visits Optina Monastery
August 7, 1878 - Yasnaya Polyana - Turgenev visits Tolstoy at Yasnaya Polyana
August 28, 1878 - Moscow - Letter to Sofya Andreevna
October 8, 1878 - Moscow - Letter to Sofya Andreevna
January(?) 1(?), 1879 - Yasnaya Polyana(?) - Tolstoy begins writing a short work on the subject of melancholia, philosophy and religion, titled "A confession"
December 1(?), 1879 - Yasnaya Polyana(?) - Tolstoy breaks from Church attendance
January(?) 1(?), 1880 - Yasnaya Polyana(?) - Tolstoy finishes writing "A Confession"
August 28, 1880 - Moscow - Letter to Sofya Andreevna
October 8, 1880 - Moscow - Letter to Sofya Andreevna
January(?) 1(?), 1881 - Yasnaya Polyana(?) - Son Michael Lvovich Tolstoy is born
July 4, 1881 - Yasnaya Polyana - Letter to Sofya Andreevna
January(?) 1(?), 1882 - Yasnaya Polyana(?) - Publication of "A Confession"
May 1(?), 1883 - Yasnaya Polyana(?) - Tolstoy gives Sofya Andreevna complete charge of the publication of all his writings published before 1881 (including royalties), while he himself renounces his rights to virtually all his later writings
May 21, 1883 - Tula - Letter to Sofya Andreevna
May 25, 1883 - Samara farmstead - Letter to Sofya Andreevna
September 29, 1883 - Yasnaya Polyana - Letter to Sofya Andreevna
September 30, 1883 - Yasnaya Polyana - Letter to Sofya Andreevna
October 1(?), 1883 - Moscow - First meeting with Vladimir Chertkov in Moscow
November 10, 1883 - Yasnaya Polyana - Letter to Sofya Andreevna

January(?) 1(?), 1884 - Yasnaya Polyana(?) - Publication of "What I believe"
July 18, 1884 - Yasnaya Polyana - Daughter Alexandra Lvovna Tolstaya is born
December 12, 1884 - Yasnaya Polyana - Letter to Sofia Andreevna
January(?) 1(?), 1885 - While in Yasnaya Polyana - Following Tolstoy's initiative, Chertkov organizes and finances a publishing house specialized in the release of art and moralizing literature for people
February 22, 1885 - Moscow - Letter to Sofya Andreevna
July 15, 1885 - Yasnaya Polyana - Letter to Timofej Mikhajlovich Bondarev
October 12, 1885 - Yasnaya Polyana - Letter to Sofya Andreevna
November 20, 1885 - Moscow - Letter to Sofya Andreevna
January(?) 1(?), 1886 - Yasnaya Polyana(?) - Publication of the non-fiction work "What is to be done?" and the novel "The Death of Ivan Ilyich"
April 9, 1886 - Yasnaya Polyana - Letter to Sofya Andreevna
January(?) 1(?), 1888 - Yasnaya Polyana(?) - Son Ivan Lvovich Tolstoy is born
February 2, 1888 - Yasnaya Polyana - Letter to P.I.Birjukov
March 24, 1889 - Spasskoye, E. of Tula - Letter to Sofya Andreevna
April 29, 1890 - Yasnaya Polyana - Letter to Fëdor Alekseevich Zheltov
June 12, 1890 - Yasnaya Polyana(?) - Letter from writer Ivan Bunin
January(?) 1(?), 1891 - Samara - Organising famine relief in Samara
April 1, 1891 - Yasnaya Polyana - Letter to Sofya Andreevna
January 1(?), 1894 - Moscow - Meets Ivan Bunin
May 23, 1894 - Yasnaya Polyana - Letter to Fëdor Alekseevich Zheltov

January(?) 1(?), 1895 - Yasnaya Polyana(?) - Son Ivan Lvovich Tolstoy dies, aged 7
April 26, 1895 - Moscow - Letter to Sofya Andreevna
September 10, 1895 - Yasnaya Polyana(?) - Letter to Morrison Davidson
November 2, 1895 - Yasnaya Polyana - Letter to Sofya Andreevna
January(?) 1(?), 1896 - Yasnaya Polyana - Tolstoy begins writing the short novel "Hadji Murat"
January 12, 1896 - Yasnaya Polyana - Letter to Ernest Crosby
September 26, 1896 - Yasnaya Polyana - Letter to Sofya Andreevna
November 12, 1896 - Yasnaya Polyana - Letter to Timofej Mikhajlovich Bondarev
January(?) 1(?), 1897 - While in Yasnaya Polyana - Vladimir Chertkov departs for England
May 12, 1897 - Yasnaya Polyana - Letter to Sofya Andreevna
March 22, 1898 - Moscow - Letter to Sofya Andreevna
September 11, 1898 - Yasnaya Polyana - Letter to Timofej Mikhajlovich Bondarev
September 18, 1898 - Yasnaya Polyana - Last letter to Timofej Mikhajlovich Bondarev
October 19, 1898 - Yasnaya Polyana - Letter to Sofya Andreevna
February 15, 1899 - Moscow - Letter to Sofya Andreevna
September 27, 1899 - Moscow - Letter to his brother Sergej
December 31, 1900 - Moscow - Letter to Sofya Andreevna
January 20, 1901 - Moscow - Letter to Pëtr Vasil'evich Verigin
February 1(?), 1901 - Yasnaya Polyana(?) - Excommunicated from the Russian Orthodox Church
March 15, 1901 - Yasnaya Polyana(?) - Tolstoy writes the article "To the Tsar and his associates"
September 1(?), 1901 - Yalta, Crimea - Tolstoy arrives at Countess Panina's estate in Yalta to live for a few months
January(?) 1(?), 1902 - Yalta, Crimea - Letter describing and denouncing Nicholas II's activities in China
February 2, 1902 - Yalta, Crimea - Letter on Religious relation to Life
April 22, 1902 - Sevastopol - Letter to Sofya Andreevna
July 25, 1902 - Sevastopol - Photographed in Sevastopol
October 8, 1903 - Yasnaya Polyana - Letter to Sofya Andreevna
January(?) 1(?), 1904 - Yasnaya Polyana(?) - Tolstoy finishes writing the short novel "Hadji Murat"
August 14, 1904 - Pirogovo - Letter to Sofya Andreevna
January 16, 1905 - Yasnaya Polyana - Letter to Sofya Andreevna
November 6, 1905 - Yasnaya Polyana - Daughter Tanya, nearly 40-years-old, gives birth to a living, normal child
November 27, 1906 - Yasnaya Polyana - Daughter Masha dies of pneumonia
April 4, 1907 - Yasnaya Polyana - Letter to Sofya Andreevna
September 4, 1907 - Yasnaya Polyana - Letter to M.P.Novikov
July 1(?), 1908 - Yasnaya Polyana - Vladimir Chertkov returns to Russia, following a pardon granted by the Tsar to all political exiles in 1905)
December 14, 1908 - Yasnaya Polyana - Letter to Tarak Nakh Das, known as "A Letter to a Hindu"
January(?) 1(?), 1909 - Yasnaya Polyana - Tolstoy leaves all his copyrights in the control of Chertkov and his youngest daughter Sasha (Sonya is furious)
June 23, 1909 - Kochety estate, 30km E. of Orel - Letter to Sofya Andreevna
October 7, 1909 - Yasnaya Polyana - Begins a correspondence with Mahatma Gandhi
May 8, 1910 - Yasnaya Polyana - Letter to Mahatma Gandhi

July 14, 1910 - Yasnaya Polyana - Letter to Sofya Andreevna
September 1, 1910 - Kochety estate, 30km E. of Orel - Letter to Sofya Andreevna
September 7, 1910 - Yasnaya Polyana - Letter to Mahatma Gandhi
September 11, 1910 - Kochety estate, 30km E. of Orel - Letter to Sofya Andreevna

September 20(?), 1910 - Yasnaya Polyana - Sonya enters into Tolstoy's study with a child's cap pistol and shoots Chertkov's picture, which she then tears into pieces and flushes down the toilet. When Tolstoy comes into the room, she fires the pistol again, just to frighten him. Diary: *"Another day, Sonya shrieked, 'I shall kill Chertkov! I'll have him poisoned! It's either him or me!'"*

October 3, 1910 - Yasnaya Polyana - Tolstoy suffers violent convulsions. After five convulsions, he falls asleep

October 10(?), 1910 - Yasnaya Polyana - Tolstoy receives a letter from Chertkov and refuses to let Sonya see it. Sonya flies into a rage and renews her accusations about the secret will. *"Not only does her behavior toward me fail to express her love, but its evident object is to kill me"*

October 24, 1910 - Yasnaya Polyana - Letter to M.P.Novikov

October 28, 1910 - Yasnaya Polyana - Tolstoy awakes to the sound of Sonya riffling through his desk drawers. He couldn't take it anymore. Accompanied by his doctor, Dr.Makovitsky, Tolstoy boards a train heading south to live his last days. He leaves a letter to his wife: *"Do not seek me. I feel that I must retire from the trouble of life. Perpetual guests, perpetual visits and visitors, perpetual cinematograph operators, beset me at Yasnaya Polyana, and poison my life. I want to recover from the trouble of the world. It is necessary for my soul and my body which have lived 82 years upon this earth"*

October 29, 1910 - Shamardino Convent - After a 26 hours journey, Tolstoy reaches Shamardino Convent, where his sister Maria was a nun. He decides to spend the remainder of his life there

October 31, 1910 - Shamardino Convent - Sasha arrives and together with Dr.Makovitsky convince a feverish Tolstoy to run away to the Caucasus by train

November 1, 1910 - Astapovo - Too ill to travel, Tolstoy is taken into the train station of Astapovo

November 2, 1910 - Astapovo - Sonya arrives at Astapovo but is not allowed to enter the stationmaster's house

November 7, 1910 - Astapovo - Lev Nikolaevich Tolstoy dies of pneumonia at Astapovo train station, aged 82

Leo Tolstoy Quotes

Russian novelist Leo Tolstoy is one of the most famous writers in world literature. He penned many famous and lengthy tales such as **War and Peace** and **Anna Karenina**. Here are a few quotes from his personal and professional works.

"A man can live and be healthy without killing animals for food; therefore, if he eats meat, he participates in taking animal life merely for the sake of his appetite."

"All, everything that I understand, I understand only because I [love](#)."

"And all people live, not by reason of any care they have for themselves, but by the love for them that is in other people."

"[Art](#) is a microscope which the artist fixes on the secrets of his soul, and shows to people these secrets which are common to all."

"Art is not a handicraft, it is the transmission of feeling the artist has experienced."

"Art lifts man from his personal life into the universal life."

"At the approach of danger there are always two voices that speak with equal force in the heart of man: one very reasonably tells the man to consider the nature of the danger and the means of avoiding it; the other even more reasonable says that it is too painful and harassing to think of the danger, since it is not a man's power to provide for everything and escape from the general march of events; and that it is, therefore, better to turn aside from the painful subject till it has come, and to think of what is pleasant. In solitude a man generally yields to the first voice; in society to the second."

"Boredom: the desire for desires."

"Even in the valley of the shadow of death, two and two do not make six."

"Everyone thinks of changing the world, but no one thinks of changing himself."

"Faith is the sense of life, that sense by virtue of which man does not destroy himself, but continues to live on. It is the force whereby we live."

"God is that infinite All of which man knows himself to be a finite part."

"Government is an association of men who do violence to the rest of us."

"Great works of art are only great because they are accessible and comprehensible to everyone."

"He never chooses an opinion; he just wears whatever happens to be in style."

"Historians are like deaf people who go on answering questions that no one has asked them."

"I sit on a man's back, choking him and making him carry me, and yet assure myself and others that I am very sorry for him and wish to ease his lot by all possible means - except by getting off his back."

"If a man aspires towards a righteous life, his first act of abstinence is from injury to animals."

"If so many men, so many minds, certainly so many hearts, so many kinds of love."

"If there existed no external means for dimming their consciences, one-half of the men would at once shoot themselves, because to live contrary to one's reason is a most intolerable state, and all men of our time are in such a state."

"If you want to be happy, be."

"In all history there is no war which was not hatched by the governments, the governments alone, independent of the interests of the people, to whom war is always pernicious even when successful."

"In historical events great men-so-called-are but labels serving to give a name to the event, and like labels they have the least possible connection with the event itself. Every action of theirs, that seems to them an act of their own free will, is in a historical sense not free at all, but in bondage to the whole course of previous history, and predestined from all eternity."

"In order to obtain and hold power, a man must love it."

"In the name of God, stop a moment, cease your work, look around you."

"It is amazing how complete is the delusion that beauty is goodness."

"Life is everything. Life is God. Everything changes and moves and that movement is God. And while there is life there is joy in consciousness of the divine. To love life is to love God."

"Man lives consciously for himself, but is an unconscious instrument in the attainment of the historic, universal, aims of humanity."

"Music is the shorthand of emotion."

"Nietzsche was stupid and abnormal."

"One of the first conditions of happiness is that the link between Man and Nature shall not be broken."

"Our body is a machine for living. It is organized for that, it is its nature. Let life go on in it unhindered and let it defend itself."

"Pure and complete sorrow is as impossible as pure and complete joy."

"Real art, like the wife of an affectionate husband, needs no ornaments. But counterfeit art, like a prostitute, must always be decked out. The cause of production of real art is the artist's inner need to express a feeling that has accumulated, just as for a mother the cause of sexual conception is love. The cause of counterfeit art, as of prostitution, is gain. The consequence of true art is the introduction of a new feeling into the intercourse of life, as the consequence of a wife's love is the birth of a new man into life. The consequences of counterfeit art are the

perversion of man, pleasure which never satisfies, and the weakening of man's spiritual strength."

"Seize the moments of happiness, love and be loved! That is the only reality in the world, all else is folly."

"The changes in our life must come from the impossibility to live otherwise than according to the demands of our conscience not from our mental resolution to try a new form of life."

"The chief difference between words and deeds is that words are always intended for men for their approbation, but deeds can be done only for God."

"The greater the state, the more wrong and cruel its patriotism, and the greater is the sum of suffering upon which its power is founded."

"The law condemns and punishes only actions within certain definite and narrow limits; it thereby justifies, in a way, all similar actions that lie outside those limits."

"The sole meaning of life is to serve humanity."

"The strongest of all warriors are these two -- Time and Patience."

"The two most powerful warriors are patience and time."

"There is no greatness where there is no simplicity, goodness and truth."

"To say that a work of art is good, but incomprehensible to the majority of men, is the same as saying of some kind of food that it is very good but that most people can't eat it."

"True life is lived when tiny changes occur."

"Truth, like gold, is to be obtained not by its growth, but by washing away from it all that is not gold."

"War is so unjust and ugly that all who wage it must try to stifle the voice of conscience within themselves."

"War, on the other hand, is such a terrible thing, that no man, especially a Christian man, has the right to assume the responsibility of starting it."

"We lost because we told ourselves we lost."

"We must not only cease our present desire for the growth of the state, but we must desire its decrease, its weakening."

"Without knowing what I am and why I am here, life is impossible."

Leo Tolstoy Bibliography

https://en.wikipedia.org/wiki/Leo_Tolstoy_bibliography

This is a list of works by Russian writer Leo Tolstoy (1828–1910), including his novels, novellas, short stories, fables and parables, plays, and nonfiction.

Prose fiction

Novels

- The Autobiographical Trilogy
 - *Childhood* (Детство, 1852)
 - *Boyhood* (Отрочество, 1854)
 - *Youth* (Юность, 1856)
- *Cossacks* (Казачи, 1852–1863)
- *War and Peace* (Война и мир, 1864–1869, rev. 1873)
- *Anna Karenina* (Анна Каренина, 1873–1877)
- *Resurrection* (Воскресение, 1889–1899)
- *Hadji Murat* (Хаджи-Мурат, 1896–1904)

Novellas

- *Landowner's Morning* (Утро помещика, 1856)
- *Two Hussars* (Два гусара, 1856)
- *Family Happiness* (Семейное счастье, 1859)
- *Polikúshka* (Поликушка, 1860)
- *Death of Ivan Ilyich* (Смерть Ивана Ильича, 1882–1886)
- *Walk in the Light While There is Light* (Ходите в свете, пока есть свет, 1888)
- *Kreutzer Sonata* (Крейцера соната, 1887–1889)
- *Devil* (Дьявол, 1889, pub. 1911)
- *Master and Man* (Хозяин и работник, 1895)
- *Father Sergius* (Отец Сергей, 1890–1898)
- *The Forged Coupon* (Фальшивый купон, 1902–1904)

Short stories

- "[Raid](#)" ("Набег", 1852)
- "[The Cutting of the Forest](#)" (1855)
- "[Billiard-marker's Notes](#)" ("Записки маркера", 1855)
- *[Sevastopol Sketches](#)* (Севастопольские рассказы, 1855–1856)
 - "Sevastopol in December 1854" (1855)
 - "Sevastopol in May 1855" (1855)
 - "Sevastopol in August 1855" (1856)

- "[Snowstorm](#)" ("Метель", 1856)
- "[Meeting a Moscow Acquaintance in the Detachment: From the Caucasian notes of Prince Nekhlyudov](#)" (1856, pub. 1887)
- "[Lucerne: From the notes of Prince D. Nekhlyudov](#)" ("Люцерн", 1857)
- "[Albert](#)" ("Альберт", 1857)
- "[Three Deaths](#)" ("Три смерти", 1858)
- "Excerpts from Stories from Village Life ("Отрывки рассказов из деревенской жизни") (1860–1862, pub. 1932)
- "[The Porcelain Doll](#)" (1863)
- "[Kholstomer](#)" (aka "Strider") ("Холстомер", 1863–1886)
- "Nicholas Stick" (1886)
- "[A Dialogue Among Clever People](#)" (used as an introduction to the novella *Walk in the Light...*) (1892)
- "[After the Ball](#)" ("После бала", 1903)
- "[Alyosha the Pot](#)" ("Алёша Горшок", 1905)
- "Berries" ("Ягоды") (1905)
- "Divine and Human" ("Божеское и человеческое", 1905)
- "Korney Vasiliev" ("Корней Васильев") (1905)
- "Why?" ("За что?", 1906)
- "What I saw in a Dream" ("Что я видел во сне", 1906)
- "Traveler and Peasant" ("Проезжий и крестьянин", 1909, published 1917)
- "[Three Days in the Village](#)" ("Три дня в деревне", 1910)
- "[Singing In The Village](#)" ("Песни на деревне", 1910)
- "A Talk With A Wayfarer" ("Разговор с прохожим", 1910)

Folk Tales, Fables and Parables

- "[What Men Live By](#)" ("Чем люди живы", 1881)
- "[Where Love Is, God Is](#)" ("Где любовь, там и бог", 1885)
- "[Two Brothers and Gold](#)" (Два брата и золото) (1885)
- "Neglected Fire Can't be Extinguished" (aka "[Quench the Spark](#)") ("Упустишь огонь, не потушишь", 1885)
- "[Two Old Men](#)" ("Два старика", 1885)
- "Candle" ("Свечка", 1885)
- "Tale of a Fool" (aka "[Ivan the Fool](#)") ("Сказка об дураке", 1885)
- "[Three Hermits](#)" ("Три Старца", 1885)
- "[How the Imp Earned the Crust](#)" ("Как чертёнок краюшку выкупал", 1886)
- "[Penitent Sinner](#)" ("Кающийся грешник", 1886)
- "[Grain as Big as a Chicken's Egg](#)" ("Зерно с куриное яйцо", 1886)
- "[How Much Land Does a Man Need?](#)" ("Много ли человеку земли нужно", 1886)
- "[Godson](#)" ("Крестник", 1886)
- "Three Sons" ("Три сына", 1887)

- "[Emelyan the Laborer and the Empty Drum](#)" ("Работник Емельян и пустой барабан", 1891)
- "[Dream of a Young Tsar](#)" ("Сон молодого царя") (1894, pub. 1912)
- Three Untitled Parables (Три притчи) (1895)
- "Destruction and Restoration of Hell" ("Разрушение ада и восстановление его", 1902)
- Stories for [Sholem Aleichem's Help: An Anthology for Literature and Art](#) to aid the victims of the [Kishinev pogrom](#) (1903)
 - "[Esarhaddon, King of Assyria](#)" ("Ассирийский царь Асархадон")
 - "[Work, Death, and Sickness](#)"
 - "[Three Questions](#)" ("Три вопроса")

Adaptations

- "[Croesus and Fate](#)" (adaptation of the Greek legend) (1886)
- "[Françoise](#)" (adaptation of a story by Guy de Maupassant) ("Франсуаза", 1891)^[c]
- "[The Coffee-House of Surat](#)" (adaptation of a story by [Bernardin de Saint-Pierre](#)) ("Суратская кофейня", 1893)
- "[Too Dear!](#)" (adaption of a story by Guy de Maupassant) ("Дорого стоит", 1897)
- "[Poor People](#)" (adaptation of a story by Victor Hugo) ("Бедные люди") (1905)
- "Power of Childhood" (adaptation of Hugo's poem, "*La guerre civile*") ("Сила детства", 1908, pub. 1912)

Stories for Children

Most children's stories (such as "A Prisoner in the Caucasus") are contained in the ABC and New ABC books shown in the [Pedagogical Works](#) section. Below are the stories not published in the ABC and New ABC books.

- Stories for [Lubki](#) picture books (1885)
 - "[Evil Allures, But Good Endures](#)" (lit. "Enemy is Crafty, but God is Strong") ("Вражье лепко, а божье крепко")
 - "[Little Girls are Wiser than Old Men](#)" ("Девчонки умнее стариков")
 - "[Ilyás](#)" ("Ильяс")
- Additional Stories and Fables
 - "Karma" (Adaptation of a Hindu Tale) ("Карма", 1894)
 - "Two Different Versions of the History of the Beehive" ("Две различные версии истории улья с лубочной крышкой") (1900, pub. 1912)
 - "Wolf" ("Волк") (1908)

Unfinished

- "A Christmas Night" ("Святочная ночь") (1853, pub. 1928)
- "How Russian Soldiers Die" ("Как умирают русские солдаты") (1854, pub. 1928)

- "Uncle Zhdanov and Mr. Chernov" ("Дяденька Жданов и кавалер Чернов") (1854, pub. 1932)
- "Idyll" ("Идиллия") (1861–1862, pub. 1911)
- "Tikhon and Melanya" (1862)
- Novel set during the reign of Peter the Great (1870–1879) (fragments published as *Peter the First*, *Prince Fyodor Shchetinin*, and *Hundred Years* in 1936)
- "The Decemberists" (Декабристы) (Planned 1863, written 1878–1879, fragments published 1884)
- "Who is Right?" ("Кто прав?") (1891–1893, pub. 1911)
- "Khodynka: An Incident of the Coronation of Nicholas II" ("Ходынка", 1898, published 1912)
- "Memoirs of a Madman" (1884–1903)
- "Posthumous Notes of the Hermit Fëdor Kuzmich" ("Посмертные записки старца Федора Кузьмича") (1905, published 1912)
- "Father Vasily" ("Отец Василий") (1906, pub. 1911)
- "There Are No Guilty People" (1909)

Plays

- *The Power of Darkness* (Власть тьмы, 1886)
- *The First Distiller* (1886)
- *The Fruits of Enlightenment* (Плоды просвещения, 1889)
- *The Light Shines in Darkness* (unfinished, 1890)
- *The Living Corpse* (Живой труп, 1900; a.k.a. *Redemption*)
- *The Cause of It All* (1910)

Non-fiction

Books and pamphlets

- Religious Treatise in Four Volumes (untitled)
- 1. *A Confession* (1879–1880)
- 2. *A Criticism of Dogmatic Theology* (1880–1882)
- 3. *The Four Gospels Harmonized and Translated* (1880–1882)
 - *The Gospel in Brief* (Containing the summaries and translations of the more scholarly)
- 4. *What I Believe* (aka *My Religion*) (1884)
 - *What Shall We Do Then?* (1886)
 - *On Life* (1887)^[2]
 - *Power and Liberty* (1888)
 - *Why Do Men Intoxicate Themselves?* (1890)
 - *The Kingdom of God Is Within You* (1891–1894)
 - *Christianity and Patriotism* (1894)
 - *The Christian Teaching* (1897)
 - *What Is Art?* (1897)
 - *Patriotism and Government* (1900)
- *Where is the Way Out?: On the Condition of the Laboring Classes* (1900)

- *Need it Be So?* (1900)
- *The Slavery of Our Times* (1900)
- *The Only Means* (1901)
- *On Religious Toleration* (1902)
- *What Is Religion and What is its Essence?* (1902)
- *To the Working People* (1902)
- *Bethink Yourselves!* (1904)
- *The Only Need* (1905)
- [The Law of Love and the Law of Violence](#) [ru] (1908)
- *Shakespeare and the Drama* (1909)
- [The Inevitable Revolution](#) (1909)
- [A Calendar of Wisdom](#) (Путь Жизни [Put' Zhizni]; compilation; 1909)

Articles

- Articles written for Tolstoy's *Yasnaya Polyana* journal on education (1861–1862)
 - "On Methods of Teaching the Rudiments"
 - "A Project of a General Plan for the Establishment of Popular Schools"
 - "Education and Culture"
 - "Are the Peasant Children to Learn to Write from Us?"
 - "The School at Yasnaya Polyana"
 - "Progress and the Definition of Education"
- "On Popular Education" (1874)
- "On the Moscow Census" (1882)
- "[Church and State](#)" (1882)
- "What is the Truth in Art?" (Introduction to a collection of stories, 1886)
- "What a Christian May Do" (1887)
- "The Holiday of Enlightenment of the 12th of January" (1889)
- "Afterward to *Kreutzer Sonata*" (1890)
- "On the Relation between the Sexes" (1890)
- Articles on the [Famine](#)
- "The Terrible Question" (1891)
- "On the Methods of Aiding the People Who Have Suffered from the Failure of Crops" (1891)
- "Among the Suffering (Report up to April 12, 1892)" (1892)
- "Account of the Money Contributed from April 12 to July 27, 1892" (1892)
- "Conclusion to Last Report on the Aid to the Starving" (1893)
- "[Non-Activity](#)" (1893)
- "The Persecution of Christians in Russia" (1895)
- "God or Mammon?" (1895)
- "Shame!" (1895)
- "Meaningless aspirations" [*Бессмысленные мечтания*] (1895)
- "The Approach of the End" (1896)
- "How to Read the Gospel and What is its Essence?" (1896)
- "Nobel's Bequest" (1897)

- "Famine or No Famine?" (1898)
- "*Carthago Delenda Est*" (1898)
- "Two Wars" (1898)
- "[Thou Shalt Not Kill](#)" (1900)
- "On Suicide" (1900)
- "On the Street Riots" (1901)
- "Reply to the Holy Synod's Decree of Excommunication" (1901)
- "The Soldiers' Memento" (1901)
- "The Officers' Memento" (1901)
- "To the Tsar and His Associates" (1901)
- I cannot be silent [*He могу молчать*] (1908)

Letters and Correspondence

- Letter to a Revolutionist (1886)
- Letter to N. N. Engelhard (1887)
- Letter to a Kind Youth (1887)
- "A Letter to a Frenchman" (1888)
- Letter to A.V. Vlasov (1889)
- "On Non-Resistance to Evil" (1890)
- Letter to [Sofia Tolstaya](#) on the Famine (1892)
- Letters on [Henry George](#) (1893)
- "Religion and Morality": A reply to questions from the *German Ethical Society* (1894)
- "Replies to Critics"
 - Letter to the Editor of the *Daily Chronicle* (1895)
 - Letter to a Polish journalist, Marian Edmundovich (1895)
- "Reason and Religion" (1895)
- Correspondence with [P. V. Verigin](#) of the Dukhobors (1895–1896)
- "Patriotism or Peace": A letter to Manson (1896)
- "Non-Resistance": A letter to [Ernest H. Crosby](#) (1896)
- Letter to the Minister of Internal Affairs and to the Minister of Justice (1896)
- Letter to the Chief of the Irkutsk Disciplinary Battalion (1896)
- "On the Deception of the Church" (1896)
- "[A Letter to the Liberals](#)": to Alexandra Kalmykov (1896)
- Letter to Eugen Heinrich Schmitt (1896)
- Letter to the Dukhobors in the Caucasus (1897)
- "Three Phases of Life" (before 1899?)
- "Concerning the Congress of Peace": A letter to certain Swedes (1899)
- Letter to a Corporal (1899)
- "The Commune and the World": A letter to [D. A. Khilkov](#) (1899)
- Correspondence with the Dukhobors in Canada (1899–1900)
- Letter to Tsar Nicholas II (1900)
- Letters to *Free Thought*, a Bulgarian periodical (1901)
- Letter to Georgi Shopov (1901)

- Letter to the Tolstoy Society of Manchester, England (1901)
- Letter to an Orthodox Priest (1901)
- Letter to a French Pastor (1901)
- "On the Franco-Russian Alliance": A letter to Pietro Mazzini (1901)
- Letter to a Jew (1903)
- [A Letter to a Hindu](#), the editor of the magazine *Free Hindustan* (1908)
- Correspondence with [Gandhi](#) (1909–1910)

Supplements to Works of Others

- "To [N. N. Ge's](#) Painting: 'Christ's Last Discourse with His Disciples'" (1886)
- Supplementary essay for [Timofei Bondarev's](#) *The Triumph of the Farmer or Industry and Parasitism* (1888)
- "Apropos of A. I. Ershov's Book *Recollections from Sevastopol*" (1889)
- Introduction to the Russian translation of [Alice Stockham's](#) *Tokology: A Book for Every Woman* (1890)
- "[The First Step](#)": An introduction to the Russian translation of [Howard Williams's](#) *The Ethics of Diet* (1891)
- Introduction to [Henri-Frédéric Amiel's](#) *Journal* (1893)
- Introduction to *The Works of* [Guy de Maupassant](#) (1894)
- Introduction to S. T. Semenov's *Peasant Stories* (1894)
- Epilogue to [Drozhzhin's](#) *Life and Death* (1895)
- "Help!": A postscript to "An Appeal to Help the Dukhobors Persecuted in the Caucasus" written by associates of Tolstoy (1896)
- Preface to Carpenter's article, "Modern Science" (1898)
- Introduction to W. von Polenz's *Der Büttnerbauer* (1902)

From Diary

- "[A History of Yesterday](#)" ("История вчерашнего дня") (1851)
- "Grateful Soil" ("Благодарная почва") (1910)

Untranslated Works

- *The Great Sin* (Великий грех, 1905)
- *Do Not Kill* (1906)
- *Love Each Other* (1906)
- *The Only Command* (1909)
- *To the Orthodox Clergy* (1903)

Pedagogical works

ABC (Азбука) (1872)

BOOK 1

- **Part 1. Alphabet and Phonics**
- **Part 2. Reading**
 - I. (22 Fables)
 - II.

- The Sea
- Blind and Deaf
- How I stopped being afraid of Blind Beggars
- Mouse-girl
- Lipunyushka
- III.
 - Elephant
 - Chinese Queen Silinchi
 - How the Bukharians Learned to Breed Silkworms
 - Eskimos
 - From Speed Comes Power
 - How they Repaired a House in the City of Paris
 - Where Does the Water from the Sea Go?
- IV.
 - Fool (Poem)
 - [Svyatogor Bogatyr](#) ([Bylina](#))
- **Part 3. Texts in Old East Slavic**
 - Excerpts from [Nestor's Primary Chronicle](#)
 - Excerpts from [Rostovsky's Chetya Minea](#)
 - Excerpts from the Old and New Testaments

• **Part 4. Arithmetic**

BOOK 2

- **Part 1. Reading**
 - I. (25 Fables)
 - II.
 - Girl and mushrooms
 - What kind of dew is on the grass?
 - The Indian and the Englishman (American story)
 - Old Horse
 - Orel (American)
 - Bear on a cart
 - Mad dog
 - Vest
 - The Lion and the Dog (American)
 - Sparrow
 - The Bishop and the Robber (Victor Hugo)
 - Lozina
 - 1000 Gold (French)
 - III.
 - Grass Snake (folk)
 - Luck (Indian)
 - Two brothers (Arabic)
 - Peter the Great and the Muzhik (Bezsonovo)

- Three Thieves (Gebel)
 - An Equal Inheritance
- IV.
 - Shat and Don (folk)
 - Volga and Vazuza (Vladimir Dal)
 - Sudoma (Perevlessky)
 - Golden-haired princess (Chizhov)
 - Cambyzes and Psamenit (Herodotus)
 - [Yermak](#)
 - Owl and Hare
 - How Wolves Teach Their Children
 - Sparrow and swallows (Perevlessky)
 - Shark (American)
- V. (Science Stories)
 - How a man removed a stone
 - Rolled cigarette
 - Warmth I
 - Warmth II
 - Warmth III
 - Why is there wind?
 - What is the wind for?
 - Why do windows sweat and there is dew?
 - Touch and vision
 - Magnetism I
 - Magnetism II
 - Magnetism III
- VI. Sukhman (Bylina)
- **Part 2. Texts in Old East Slavic**
 - Excerpts from Nestor's *Primary Chronicle*
 - Excerpts from Rostovsky's *Chetya Minea*
 - Excerpts from the Old and New Testaments
- **Part 3. Arithmetic**
 - Addition and Subtraction

BOOK 3

- **Part 1. Reading**
 - I. - V. (19 Fables)
 - VI.
 - King's son and his comrades (Turkish)
 - The Righteous Judge (eastern fairy tale)
 - How a Man Divided Geese
 - Severe Punishment (Arabic)
 - The Tsar's Brothers (Gebel)
 - VII.

- How I Learned to Ride
 - Soldier's Household
- VIII. ([Stories of My Dogs](#))
 - Bulka
 - Bulka and Boar
 - Pheasants
 - Milton and Bulka
 - Turtle
 - Bulka and Wolf
 - What Happened to Bulka in Pyatigorsk
 - The End of Bulka and Milton
 - Rusak
- IX.
 - Foundation of Rome
 - How the Geese Saved Rome
 - Polycrates of Samos
 - [God Sees the Truth, But Waits](#)
- X. (Science Stories)
 - Apple Trees
 - Bugs
 - Hare and Hound
 - Hares and Wolves
 - Senses
 - Why Does Frost Crack Trees?
 - Dampness I
 - Dampness II
 - Different Connections of Particles
 - Ice, Water and Steam
 - Crystals
- XI. Volga Bogatyr (Bylina)
- **Part 2. Texts in Old East Slavic**
 - Excerpts from Nestor's *Primary Chronicle*
 - Excerpts from the Old and New Testaments
- **Part 3. Arithmetic**
 - Multiplication and Division

BOOK

- **1. Reading**
 - I. (12 Fables)
 - II.
 - The King and the shirt (Arabic)
 - Why is there evil in the world (Indian)
 - Raven and little crows (Lithuanian)
 - The Wolf and the Man (folk)
 - The Tsar's New Dress (H. C. Andersen)

- III.
 - Jump (American)
 - Hunting is Worse than Slavery (aka "[The Bear Hunt](#)")
- IV. [A Prisoner in the Caucasus](#)
- V. (Science Stories)
 - Fox tail
 - Silkworm
 - Old poplar
 - Bird cherry
 - How the trees walk
 - Specific gravity
 - Harmful air
 - Gases I
 - Gases II
 - How to make balloons
 - An Aeronaut's Tale
 - Galvanism
 - The sun is warm
- VI. [Mikulushka Selyaninovich](#) (Bylina)
- **Part 2. Texts in Old East Slavic**
 - Excerpts from Nestor's *Primary Chronicle*
 - Excerpts from Rostovsky's *Chetya Minea*
 - Excerpts from the Old and New Testaments
- **Part 3. Arithmetic**
 - Decimals and Fractions

New ABC & Russian Books for Reading^[4] (1875)

New ABC (Новая Азбука)

- Combination of phonetic and grammatical instruction with many simple untitled stories and fables
- Titled Stories
 - Burden (Fable)
 - Big Stove (Fable)
 - Nakhodka (Story)
 - The Girl and the Robbers (Fairy Tale)
 - Walnut Branch (Fairy Tale)
 - Birdie (Story)
 - Three Bears (Fairy Tale)
 - How Uncle Semyon Talked About What Happened to Him in the Forest (Story)
 - Cow (Story)
 - Philippok (Story)
- Prayers in Old East Slavic

Personal life

The death of his brother Nikolay in 1860 had an impact on Tolstoy, and led him to a desire to marry. On 23 September 1862, Tolstoy married [Sophia Andreevna Behrs](#), who was sixteen years his junior and the daughter of a court physician. She was called Sonya, the Russian diminutive of Sofia, by her family and friends. They had 13 children, eight of whom survived childhood:



Tolstoy's wife [Sophia](#) and their daughter [Alexandra](#)

- [Count Sergei Lvovich Tolstoy](#) (1863–1947), composer and ethnomusicologist
- [Countess Tatyana Lvovna Tolstaya](#) (1864–1950), wife of Mikhail Sergeevich Sukhotin
- [Count Ilya Lvovich Tolstoy](#) (1866–1933), writer
- [Count Lev Lvovich Tolstoy](#) (1869–1945), writer and sculptor
- Countess Maria Lvovna Tolstaya (1871–1906), wife of [Nikolai Leonidovich Obolensky](#)
- Count Peter Lvovich Tolstoy (1872–1873), died in infancy
- Count Nikolai Lvovich Tolstoy (1874–1875), died in infancy
- Countess Varvara Lvovna Tolstaya (1875–1875), died in infancy
- Count Andrei Lvovich Tolstoy (1877–1916), served in the [Russo-Japanese War](#)
- Count Michael Lvovich Tolstoy (1879–1944)
- Count Alexei Lvovich Tolstoy (1881–1886)
- [Countess Alexandra Lvovna Tolstaya](#) (1884–1979)
- Count Ivan Lvovich Tolstoy (1888–1895)

The marriage was marked from the outset by sexual passion and emotional insensitivity when Tolstoy, on the eve of their marriage, gave her his diaries detailing his extensive sexual past and the fact that one of the serfs on his estate had borne him a son. Even so, their early married life was happy and allowed Tolstoy much freedom and the support system to compose *War and Peace* and *Anna Karenina*, with Sonya acting as his secretary, editor, and financial manager. Sonya was copying and hand-writing his epic works time after time. Tolstoy would continue editing *War and Peace* and had to have clean final drafts to be delivered to the publisher.

However, their later life together has been described by [A.N. Wilson](#) as one of the unhappiest in literary history. Tolstoy's relationship with his wife deteriorated as his beliefs became increasingly radical. This saw him seeking to reject his inherited and earned wealth, including the renunciation of the copyrights on his earlier works.

When he was finishing up the last installments of *Anna Karenina* Tolstoy was in an anguished state of mind and he began putting away guns and ropes out of fear that he would kill himself.

Some members of the Tolstoy family left Russia in the aftermath of the [1905 Russian Revolution](#), or after the establishment of the Soviet Union following the 1917 [October Revolution](#), and many of Leo Tolstoy's relatives and descendants today live in Sweden, Germany, the United Kingdom, France and the United States. Tolstoy's son, Count [Lev Lvovich Tolstoy](#), settled in Sweden and married a Swedish woman, and their descendants with family names including Tolstoy, [Paus](#) and Ceder still live in Sweden. The Paus branch of the family is also closely related to [Henrik Ibsen](#). Leo Tolstoy's last surviving grandchild, Countess [Tatiana Tolstoy-Paus](#), died in 2007 at [Herresta](#) manor in Sweden, which is owned by Tolstoy's descendants. Swedish writer Daria Paus and jazz singer [Viktorija Tolstoy](#) are among Leo Tolstoy's Swedish descendants.

One of his great-great-grandsons, Vladimir Tolstoy (born 1962), has been a director of the [Yasnaya Polyana](#) museum since 1994 and an adviser to the [President of Russia](#) on cultural affairs since 2012. [Ilya Tolstoy](#)'s great-grandson, [Pyotr Tolstoy](#), is a well-known Russian journalist and TV presenter as well as a [State Duma](#) deputy since 2016. His cousin [Fyokla Tolstaya](#) (born Anna Tolstaya in 1971), daughter of the acclaimed Soviet [Slavist](#) Nikita Tolstoy ([ru](#)) (1923–1996), is also a Russian journalist, TV and radio host.

[Kindly visit the Web Link to see MORE than 800 Photos](#)

<https://www.gettyimages.in/search/2/image?phrase=leo+tolstoy>

Kindly visit the Web Link to see some Videos

01] Leo Tolstoy's Remarkable Writings and Profound Philosophy

<https://www.youtube.com/watch?v=FNntJMzGa7o> [2:31:26]

02] Seeking the Truth: The Life of Leo Tolstoy | Historical ...

<https://www.youtube.com/watch?v=shRISLUinWk> [31:10]

03] LEO TOLSTOY HOUSE INSIDE (200 YEARS OLD) [16:36]

<https://www.youtube.com/watch?app=desktop&v=IFyY9GqS78M&t=722s>

04] Tolstoy's Genius Life Philosophy [14:40]

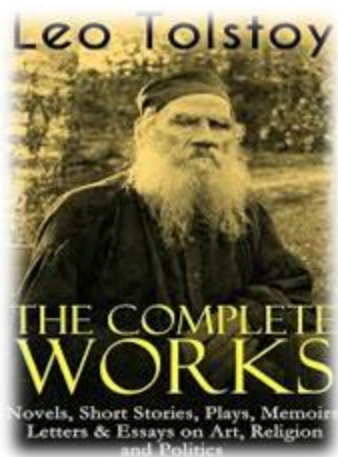
<https://www.youtube.com/watch?v=j8GbYUxoyKo>

05] Why You Should Read Leo Tolstoy [17:38]

<https://www.youtube.com/watch?v=oYqunEKYDJw>

Also visit the Web Link for MORE Videos:

<https://www.gettyimages.in/search/2/film?phrase=leo%20tolstoy&sort=best&license=rf%2Crm>





The Embassy of the Russian Federation in the Republic of India

https://india.mid.ru/en/history/articles_and_documents/leo_tolstoy_and_india_y_chelyshev_a_litman_1985/

LEV TOLSTOY AND INDIA

Chapter from a 1985 book by Yevgeni Chelyshev & Alexei Litman

TRADITIONS OF GREAT FRIENDSHIP

Tolstoy is one of the most familiar European names in India, his works enjoy the widest popularity," noted Jawaharlal Nehru. Rabindranath Tagore called Tolstoy a teacher of humanity Tolstoy was also highly valued by Premchand, a Hindi and Urdu classic. Chekhov is badshah of the short story, Turgenev is imbued with sympathy for the people, Gorky is the working-class writer but Tolstoy towers over all-a true shahinshah of letters. As it was 25 years back, so it is today".

The 150th anniversary of Tolstoy's birth in the autumn of 1978 was marked in India as a national holiday: an extensive programme was carried out by a national committee and a network of committees in the states. Memorial sessions, scholarly conferences, and meetings were held all over India and covered in the press. Books, brochures and special issues of journals on Tolstoy were published in several Indian languages. They all bore witness to Tolstoy's growing popularity in India to the interest in his works, to the regard and affection of the millions of Indians who link his name with the 'father of the nation' Mahatma Gandhi. "Tolstoy was the greatest of the men Mahatma Gandhi happened to meet... Tolstoy's works, his outlook and personality had a great influence on the ideas of the Indian national liberation movement," said B. S. Page, a well-known Marathi scholar, at the memorial session in Bombay on 9 October, 1978.

One might cite many more Indian writers and public figures who spoke of Tolstoy's influence on the spiritual life and literature of 20th-century India. As Romain Rolland once predicted, "Tolstoy's impact on Asia will be of more importance in its history than his impact on Europe."

Tolstoy's advent to India at the turn of the 20th century coincided with an upsurge in the national liberation movement. At that time, a new literature which served the aims of social progress was emerging in the country. As a humanist and champion

of the working people, Tolstoy was deeply concerned by the plight of the colonies and dependent countries, and gave his heartfelt sympathy to their liberation struggle. His "Letter to a Hindu" and "Message to the Chinese" and "I Cannot Keep Silent" pamphlet met with a global response and inspired the Oriental peoples with new hope for freedom. "In his diatribes", writes K. N. Lomunov, "Tolstoy took to task not only the Russian tsars, but also the American President, the German Kaiser and the Japanese Mikado and struck fear into their hearts".

The English colonial administration and the Indian upper crust of bourgeoisie and landowners also feared his influence and hampered the spread of Tolstoy's works. "But perhaps the most powerful factor that endeared him to us was that he was one of the first persons in the Western world to express his sympathy and support for our struggle for freedom and justice, and to raise his powerful voice in support of it," writes Bhisham Sahni, Secretary General of the National Federation of Progressive Writers of India.

The ideas of liberation and democracy were promoted in India by Tolstoy's correspondence with the immediate participants in that movement, people of various views and creeds, yet with a common desire for support from the Russian writer in their struggle against social and colonial oppression.

One of the first to approach Tolstoy was A. Ramaseshkan, a writer and public figure, editor of a Madras journal The Aryan. In his letter to Tolstoy, he described the plight of his country and asked the writer for a word of encouragement to his compatriots in their struggle for national liberation. Tolstoy's reply of 25 June 1901 was a message to the Indian people, speaking out in their defence against the colonial oppressors. The letter was published and evoked a wide response in the country.

In 1905-1907, Tolstoy exchanged letters with the philosopher and public figure Baba Premchand Bharati, living in emigration in Los Angeles and publishing the journal, The Light of India there. Tolstoy disagreed with Bharati's chauvinist and racist views and urged him to adopt the ideas of unity, love and friendship between people to bring about a peaceful and happy life for humanity.

For a number of years, Tolstoy corresponded with a Madras political writer, D. Gopal Chetti, editor of the journal New Reformer. The latter published one of the first Indian books on Tolstoy in Madras in 1909, Count Tolstoy, His Life and Teachings.

After Tolstoy's famous pamphlet "I Cannot Keep Silent" was published in 1909, and evoked worldwide response, his Indian correspondence grew even livelier. He received a number of requests to speak out in protest against the crimes of the British colonialists in India. Reflections over those letters, among them one from journalist Taraknatha Das with an issue of his magazine Free Hindustan containing calls for a revolutionary fight for freedom, led Tolstoy to the publication of his article "A Letter to a Hindu".

In Tolstoy's extensive correspondence with India, his exchanges with Mahatma Gandhi stand out in particular. Gandhi wrote about Tolstoy in 1921, "I am Tolstoy's admirer and follower and owe him a debt of gratitude".

"Tolstoy's ideas for Gandhi were like a breath of fresh air," writes prominent Hindi novelist, Vishnu Prabhakar, "they helped shape his new outlook."

The Tolstoy-Gandhi relationship as an important subject for research has long interested both Indian and Soviet scholars. Some of its aspects were treated by Alexei Litman and Alexei Shifimann. It can be stated, without going too deeply into the matter, that India saw Tolstoy primarily as a moral teacher, which is largely explained by his friendship with Gandhi.

Yet they were close in spirit not only in terms of their religious and ethical teachings but also because in their striving for freedom and human welfare; in the words of Indian scholar Bhisham Sahni, they were both humanists: love of freedom, abhorrence of oppression coloured all their works; they were both champions of peace, against imperialism and colonialism." "Both Gandhi and Tolstoy opposed the rich and powerful few oppressing the working people. They fought for peace, justice and social progress," notes Indian writer Vishnu Prabhakar.

Indian progressive intellectuals equally embraced Tolstoy's uncompromising stand against the autocracy, the orthodoxy and hypocrisy of the Russian state and church. That was fully appreciated by those Indian freedom fighters who sought a major social, political and spiritual renewal for the country along the lines of religious reforms. Gandhi's criticism of orthodox religion echoes Tolstoy's exposure of the reactionary Russian church as an ally of the monarchy and servant of the ruling classes, "...there are things which are commonly done in the name of Hinduism, which I disregard... The division, however, into innumerable castes is an unwarranted liberty taken with the doctrine... It is, I hold, against the genius of Hinduism to arrogate to oneself a higher status or assign to another a lower... I have never been able to reconcile myself to untouchability. I have always regarded it as an excrescence."

Noteworthy is the support given to Tolstoy by the Indian religious reformers after his excommunication. Gandhi's follower K. K. Kalelkar interpreted this disgraceful act of the Russian clergy thus, "Tolstoy was excommunicated for his revolutionary ideas".

* * *

Tolstoy's works, outlook and personality are to this day the subject of heated debates in India. What is his chief message? What makes him dear to the Indian people of today? What can he teach modern Indian writers? These questions find various answers, and Tolstoy is evaluated in various manners from different standpoints. "So multifarious is Tolstoy," writes Bharatbhushan Agrawal, that when Jainendra Kumar or Devraj speak of him, it seems they mean two different writers. The former is influenced by the Rishi (wise man) who is spiritually close to the Indian way of thinking, absorbed in religious quest for the truth, renouncing worldly riches.

The latter is under the spell of Tolstoy the artist and admires his immortal War and Peace and Anna Karenina.

It is significant that writers of widely varying ideas and aesthetic creeds draw upon Tolstoy. Thus, major Indian realist Yashpal owned his allegiance, of all foreign writers, to Tolstoy and Turgenev. And Hindi traditionalist, Kumar, in the words of Agrawal, "harks to Tolstoy's creative credo more than to anyone else's."

One should also bear in mind the evolution of India's appreciation and treatment of Tolstoy going alongside the evolution of the Indian audience, which reflected the complex political, economic and spiritual development of the country. Tolstoy's complex multi-faceted creations were not fully understood at once, at first the soil was not quite fertile, the green shoots few.

First of all Tolstoy appealed to the Indian reader with his tales, fables, and parables, with their artless manner, homely wisdom and moral content. The Indian public was particularly receptive to that aspect of Tolstoy's writings. It wasn't by chance that Gandhi translated into his native Gujarati several works of that kind.

Tolstoy's novellas "Family Bliss" and "The Kreutzer Sonata" became a sort of revelation for Indian society, still in the grip of medieval customs. In his article, "The Book That Changed My Life", Telugu writer Bucchibabu tells of the turmoil caused in him by "The Kreutzer Sonata" which, as he said, "Along with Tolstoy's other works, stamped all my writings". The story was translated into Sindhi by well-known writer A. J. Uttam in 1962.

The Great October Socialist Revolution created a new interest in Russian life and culture in India. Tolstoy's heritage was seen in the light of the revolutionary upheaval, and again attracted the Indian writers working for social progress and national dignity, protesting against colonial slavery and spiritual degradation. Premchand, for one, dreamed of national writers of Tolstoy's stature, capable of inspiring the masses. If the working people of Russia were able to make their Revolution, he wrote in 1919, the Indian people, too, could throw off the yoke. "We must prepare the people for it, influence them in the way of Tolstoy, Turgenev, Chekhov, Gorky."

In 1924 Premchand published a book in Hindi of Tolstoy's stories in a series of propaganda against collaboration with the colonialists. "Tolstoy's tales are very popular with the swaraj intellectuals, i. e., among its rather wide circles striving for political independence," wrote A. P. Barannikov in his paper on Premchand in 1927. "So the Indian authorities look on the book as seditious. In Premchand's drama The Struggle there is a scene in which the police search the house of a swaraj landowner and arrest him for possessing a copy of Tolstoy's tales."

A true understanding of Tolstoy in India was promoted by Lenin's works, which found their way to India during the 1930s, with the upsurge in the mass anti-colonial movement, the spread of communist ideas, and the consolidation of progressive literature. Lenin defines the social and historical position of Tolstoy thus: "...the

uniqueness of Tolstoy's criticism and its historical significance He in the fact that it expressed, with a power such as is possessed only by artists of genius, the radical change in the views of the broadest masses of the people in the Russia of this period... Tolstoy's criticism is marked by such emotional power, such passion, convincingness ... fearlessness... just because this criticism really expresses a sharp change in the ideal of millions of peasants..."

Lenin helped the Indian public set Tolstoy's works in the context of the liberation struggle and sort out what belonged to the past and what was part of the future. They also served the Indian writers as a theoretical basis for the evaluation of their own cultural heritage and for the development of a new democratic culture. In October 1969, when the 100th anniversary of Gandhi's birth was celebrated, a prominent member of the Indian communist movement, S. G. Sardesai, speaking at the Gandhi symposium, said that Lenin's articles on Tolstoy helped clarify Gandhi's role in the Indian national liberation movement, point out the sources of his contradictions, and define his strong and weak points. Well-known Indian Marxist literary critic, Prakash Chandra Gupta, once noted that "for a good understanding of Tulsidas (a great medieval poet) our researchers had the help of Lenin's articles on Tolstoy, in which he analysed the dual character of the great Russian writer's outlook... After reading those articles we see better what in Tulsidas belongs to the past and what to the future."

Many Indian writers and public figures were able to appreciate Tolstoy's true stature on the basis of Lenin's works. In the 1930s, Ramchandra Shukla protested against a one-sided view of Tolstoy's stressing his humanism and realism. In October 1978, speaking at

the celebration in honour of the 150th anniversary of Tolstoy's birth, Ali-Sardar Jaffri, a progressive Urdu poet and critic, said that Tolstoy was not only a guru and a prophet, but also a great realistic writer who pictured the lives of the Russian people with great artistry and feeling.

The first translations of Tolstoy appeared in India at the turn of the 20th century. The quality of translation gradually improved from relating the story in an Indian setting, free renderings with omissions and additions, to faithful translations preserving the original characters, ideas and style. Among the translators were some major literary figures: Premchand, B.B.S. Jyer, Jainendra Kumar, Banarasidas Chatturvedi, Mulk Raj Anand, A. J. Uttam and others. "There is hardly an Indian language into which Tolstoy's works have not been translated," writes Yashpal. "Our famous writer Premchand translated 23 stories by Tolstoy into Hindi. Mahatma Gandhi, impressed by Tolstoy's ideas, translated two of his stories into Gujarati- "How Much Land Does a Man Need?" and "Ivan the Fool". Several Indian translators of Tolstoy's works have received the Nehru Prize. Speaking of translations of Tolstoy in India, one cannot ignore the work of the Soviet Union's Progress and Raduga Publishers. Their experience in the field, is invaluable to Indian and Soviet scholars alike.

Now, which of Tolstoy's creative insights have been most stimulating for the development of Indian literature?

Initially, modern Indian literature was more influenced by Western Europe. Yet with the growth of social and political activity and national awareness, the Indians were increasingly attracted by classical Russian literature. "The works of Tolstoy, Turgenev, Dostoyevsky, Chekhov, Gorky and other Russian writers recreate life in full blood and variety. They have profoundly influenced contemporary world literature by their sincere, alert, disturbing intonation," writes I. Joshi, a well-known Hindi novelist. Remarks of that kind bear witness to the new Indian writers' search for, and finding of a beacon to follow in the Russian classics. Tolstoy, on the other hand, saw himself as a spokesman for Russian literature, "friendly towards other literatures, disinterestedly sharing its spiritual wealth."

It would not be an exaggeration to say that of all Russian writers none influenced the literary and spiritual life of India as much as Tolstoy. "His sincere sympathy for the poor and the lowly much affected our writers. His humane ideas moved and inspired my compatriots," senior Indian writer Banarasidas Chatturvedi said at the Soviet Writers' Congress in 1960.²³ As Hindi authoress Vijaya Chauhan rightly notes, "Like Premchand's characters in his novel

Love-Nest, many more Indian writers' characters are Tolstoian in spirit. That might be a subject for literary research."

Reflecting the needs, interests, and trends of their literature and their public, Indian writers were learning Tolstoy's raw, naked realism: "Tolstoy was a pioneer among those who gave a social orientation to literature. A realist to the core, he saw the individual in the context of his relations with others, his role in the community and consequently he took into view the contradictions in society, exposed fearlessly the cant, the injustices and the cruelties perpetrated in it," wrote Bhisham Sahni, "We in India too were turning towards social realism at that time, the problems of our society being very similar to those obtaining in Russia. Tolstoy's powerful voice, ringing with sincerity and a sense of concern for suffering humanity, found an immediate response in our hearts."

The Indian critic Prabhakar Machwe finds Tolstoy's influence in the stories for children by Sane Guruji and didactic tales by V. S. Khandekar (Marathi language); in the stories of Jainendra Kumar, Sudarsan and Kaushik (Hindi), Ramnarayan Pathak (Gujarati), and Anandasankar Ray (Bengali). Besides, Prabhakar Machwe finds that Anna Karenina, Resurrection, and the story "The Kreutzer Sonata" made their mark on the novels of W. M. Joshi (Marathi), Jainendra Kumar (Hindi), Sarethandra Chattopadhyaya and Probodh Kumar Sanyal (Bengali), Mulk Raj Anand (English), and others.

Many important Indian masters learned Tolstoy's rich laconic form, which was much wanting in the early stages of their development. "Tolstoy likes to speak simply and directly," notes Jainendra Kumar. "The Indian novelists were influenced by Tolstoy's style, especially when they dealt with moral and ethical problems or the mores of

society," notes Prabhakar Machwe, quoting as examples Premchand's *Arena*, Anand's *The Untouchable*, K. Ch. Panigrahi's *Matira Manisa* and Khandekar's *Ulka*. The Indian writers learned from Tolstoy's insights into the inner workings of the psyche, the "dialectics of the soul", Tolstoy's distinctive method of psychological analysis. Tolstoy's realistic tradition bore the best fruit for those writers who sought to link moral and psychological problems with social ones and to use psychological analysis for creating well-rounded characters set against the complex background of the world around them.

"In Tolstoy's works we feel our own heartbeat," said Vishnu Prabhakar. "Though he was born in Russia, and belongs to the whole world, we sometimes feel that he is our, Indian writer, that his books were conceived on Indian soil." "The more we read Tolstoy the closer to us in spirit he seems to be. His characters feel and behave just like the Indians," remarks well-known Indian journalist D. P. Chatturvedi.³¹ Speaking at the celebration of Tolstoy's 150th birthday in the Bolshoi Theatre in Moscow, President of the Indian Academy of Literature Umashankar Joshi said, "With the exception of Russia, there is hardly any other country that took Tolstoy to heart more than India."

One could quote many more statements to that effect. They all bear witness to the Indians' acceptance of Tolstoy into their fold, and, on the other hand, to the objective similarity of the two spiritual and artistic traditions.

"War and Peace is a spectacular instance of a novel in which the Indian readers find, as it were, a description of their own life and values," writes Ramchandra Prasad. "It seems we are not faced with Russian but Indian reality ... the peasants, squalor ... the superstitions, etc., remind of the Indian village, the accursed misery of the Indian peasants. In the *Resurrection* it seems to be the Indian society's vice and corruption that Tolstoy mercilessly exposes."

Indian writers are also impressed by the epic sweep, profound generalizations, and exceptional power of Tolstoy's images. S. Gangadharan writes that for him, Tolstoy's works "are imbued with great moral conviction, an imaginative vision and realism that have no parallel in the world of literature." Ramchandra Prasad finds "the source of Tolstoy's ethical depth in the writer's unalienable community with his people."

The character particularly dear to the Indian writer's heart is an upper-class truth-seeker rejecting his own environment and becoming aware of his affinity to the common people. The hero of *The Drop and the Ocean*, a novel by the Hindi writer Amritlal Nagar is Sadjan, an artist of aristocratic birth, who under the influence of a hermit preacher, Ramaji, is cleansed of his bourgeois rot and breaks away from his class to settle in the poor men's quarters. He sacrifices comfort and wealth for selfless toil in the name of a better future for the downtrodden. His purification and moral renewal is sometimes compared to the "resurrection" of Nekhludov or Pierre Besukhov, and Ramaji is paralleled with Platon Karatayev.

This trend has evolved somewhat differently among the Marxist writers. Characteristic is the awakening shown in the novels by progressive Hindi writer,

Yashpal, Comrade Dada and The Traitor, and especially Party Comrade (1940s). The writer repeatedly acknowledged Tolstoy's who in the characters of Maria Pavlovna Shchetinina and Novodvorov pictured revolutionaries of upper class descent, Yashpal, in his novel Party Comrade, tells the story of a bourgeois young man who becomes a Communist. His heroic death is conceived as an expression of the main idea of the novel: Communists fight for the freedom of India to the end.

Rural India was especially interested in Tolstoy's "village stories with, in Chernyshevsky's words, "a peasant outlook". Those works of Tolstoy's met with particularly lively response among the democratic Indian writers of the 1920s and 30s who strove to draw public attention to the hard lot of the peasants. "Of Russian writers, Tolstoy exercised

most influence on the Telugu writers", notes Shatavahan, "for in his works he created authentic lifelike people and credible, memorable scenes of peasant life, so that the predominantly agricultural Telugu people saw their own image in them." The prominent Hindi writer and journalist Jagdish Prasad Chatturvedi writes to the same effect: "All his life Tolstoy was trying to fathom and to resolve the causes of the virtually enslaved peasants' misery. So, his views on the peasant problem seemed to the Indians rooted in the Indian reality."

Immensely attractive for the Indian writers was Tolstoy's love of folklore, as they, in their turn, drew from their own folk culture. Among the democratic writers interested in the peasant life Prabhakar Machwe points out Shivarama Karanth (in the Cannada language), Sane Guruji, V. S. Khandekar, and Mama Varerkar (Marathi), Sarathandra Chattopadhyaya, Tarashankar Banerji, and Bibhutibhushan Bandyopadhyay (Bengali), Nanak Singh and Devendra Satyarthi (Punjabi), Vunnavu Lakshminarayan (Telugu), Kalki (Tamil), Meghani and Darshak (Gujarati).

Bathuk Desai, a veteran of the Indian liberation movement tells of his taking up Tolstoy under Gandhi's influence: "Mahatma Gandhi called him (Tolstoy) his teacher. I was also attracted to Tolstoy because he depicted the life of Russian peasants, their ruthless exploitation by landed gentry and the Czar's bureaucracy, and as a village youth I could see the same ruthless exploitation of landless labour, Harijans, and secluded tribes in my village and around. Tolstoy raised these issues on an almost purely individual ethical basis. How can life be arranged in a way that men should not ruin themselves by exploiting the labour of others? This pose attracted idealist youth to his writings in those days. We sought an answer to this in elimination of alien rule. It took us a decade more to realise that this was not enough, and a change in the social system was the remedy." "Though Tolstoy depicted mainly the peasant revolt of Russia in the period 1861-1905, how is it that we in India were attracted to him?" asks Desai, and answers: "The hideous tyranny of the oppressors and the utter helplessness of the victims is deeply and universally true, and that not only attracts us but people all over the world." Gangadharan writes that Tolstoy "upbraids property which in truly revolutionary fashion he describes as the root of all evil and all suffering... It was Tolstoy's bitter attacks on wealth, his tirade against property and his exposure of the feudal, corrupt and

impoverished structure of the tsarist Russia that revolutionized the Russian masses which in turn paved the way for the establishment of communism."

* * *

"Tolstoy's great historical merit lies in the organic combination within his work of subtle psychological analysis and broad epic narration," writes M. B. Khrapchenko. "The Tolstoyan 'dialectics of the soul' is something completely new in literature, and his synthesis of the epic and the psychological opened up vast new potential for the aesthetic discovery of reality through literature". Premchand once emphasized how important it was that Indian writers should acquire that feature of Tolstoy's creative method: "War and Peace is a novel about Napoleon's invasion of Russia. Yet that is not the main thing. Tolstoy's greatest merit is that he was able with wonderful skill to blend his characters' lives with the historical events, and show them in development, not externally, but as it were from inside."

The national awakening, the upsurge in the liberation struggle brought forth a new literature capable of showing Indian life in all its multifarious complexity. Hence, the interest in War and Peace. "I believe that he towers above many of his contemporaries," asserts Mulk Raj Anand, "because ... he is the author of War and Peace, a monumental, intricate and encyclopaedic history of Russian society of the early 19th century ." The same idea is developed by S. Gangadharan: "War and Peace is much more than a novel. Grand in conception and epic in scope, it is a panorama of the political and social life of Russia during the turbulent period of Napoleonic wars, a tapestry as vast and varied as the Russian heartland itself, a mosaic of human emotions and a fascinating study of the interaction of the historical and philosophical processes as well as the transformation of the former through the influence of the latter so that it becomes symbolic of the whole activities of mankind." Indian writers also value in this immortal novel the heroism of the people. Mulk Raj Anand considers War and Peace an anti-war message echoing in all peace-loving hearts.

The Indian writers speak of the great impression made on them by Tolstoy's epic, of their turning to it as a source of artistic mastery.

The rise of the epic novel in India owes a great deal to War and Peace. Like Tolstoy, some Indian writers try to comprehend then- national history, to visualize the masses during crucial periods and to picture the complex variety of life. War and Peace served as a model in that sense. Thus, the main character of Mulk Raj Anand's trilogy The Village, Across the Black Waters, and The Sword and the Sickle, is an ignorant downtrodden peasant, Lalu Singh, who after his experiences as a soldier and prisoner-of-war becomes the leader of a peasant uprising. Tara, the heroine of Yashpal's two-part novel False Truth, develops from a submissive victim of domestic tyranny into a freedom fighter during the tragic Hindu-Moslem clashes of 1947 and the partition of the country.

The Indians repeatedly draw parallels between some of their best novels and War and Peace. Krishna Kripalani writes about Tagore's Ghora: "Though not so vast in its scope and sweep of events nor so rich and varied in its gallery of portraits, it is to Indian fiction what Tolstoy's War and Peace is to the Russian."⁴⁵ B. B. Agrawal

in the above-mentioned book compared War and Peace and Yashpal's two-part novel False Truth. Speaking at Tolstoy's 150th anniversary celebration in the Bolshoi Theatre, Umashankar Joshi compared War and Peace with the Mahabharata'. "For India, Tolstoy's epic novel is the closest a modern work can come to the Mahabharata in portraying human life and in opposing the unquenchable sacred light of justice to the inhumanity of war."

Tagore is often compared to Tolstoy in India, for he, too, spoke against colonialism, imperialism, racial discrimination, and the moral degradation of Western civilization, which was a symbol of capitalism to both writers. Like Tolstoy in Russia, Tagore in India was the voice and the conscience of the people; that is, the spokesman of the democratic public, a champion of truth and justice. There is ample ground for this comparison. Indeed, Tagore's criterion for perfection and truth is, as with Tolstoy, nature and human closeness to nature. Tagore's Santiniketan, like Tolstoy's Yasnaya Polyana, was a source of progressive ideas. Noteworthy is the parallel between Tolstoy and Tagore drawn by Ramchandra Prasad in his article "Tolstoy in World Literature": "Tagore's work is as great in its way as Tolstoy's, both being literary cornerstones of their time. Both writers made great contributions to their respective national literatures. Both painted epic pictures of their peoples' lives as they knew it. Besides creating scenes of remarkable realism, both aspired to sublime spiritual values. Both strove to bring all people on earth together. Both passionately loved their countries and castigated their vices, both worked for a better future not only for their nations, but for all mankind."

As Tagore in his novel Ghora criticized the obsolete Hindu traditions incompatible with modern life, so Tolstoy criticized Russian church for its rigid, senseless, antiquated dogma and ritual. As Tagore in The Home and the World and The Four Parts gave a life-like panorama of public life and political struggle in Bengal of the early 20th century, so Tolstoy in his works showed the plethora of Russian life of his time. Both writers in their works attempted to create just social relations on earth.

Sundri Uttamchandani in his above-mentioned work "Lev Tolstoy and Sindhi Literature" refers to Mangharam Udham Malkani "who compared Tolstoy with Gurudev Tagore whom he considers the successor of Tolstoy".

In the finest traditions of the Russian intelligentsia with its characteristic internationalism, Tolstoy studied and popularized Indian culture with great enthusiasm.

Tolstoy took up his Indian studies in 1870-80s in connection with the publication of a series of books on the Oriental thinkers.

He began with literature on Buddhism, seeking the ideas of peace, goodness and love so cognate with his humanistic outlook. He was drawn to Buddhism by its idea of equality, of men as children of omniscient mother-nature, its denial of god as a supreme being ruling the world and controlling the destiny of man. On the other hand, the Buddhist conception of man's passive acceptance of suffering was alien

to Tolstoy's buoyant love of life. In his essays in the popular almanac, Family Reading Tolstoy gave an accessible interpretation of ancient Indian moral teachings. He stood in awe of the sages of Indian antiquity who made such significant contributions to world culture.

Tolstoy said that he found the ethics of the Vedas close to his own views and emphasized its positive, constructive character. He considered the Vedas a masterpiece of world literature "expressing the highest emotions".

Tolstoy included many quotations from the Vedas and Upanishads in the collections, Family Reading, World Wisdom and some others. In Mahabharata and Ramayana Tolstoy emphasized the ideas of industriousness, peacefulness, modesty, and scorn of worldly riches. He particularly loved Bhagavadgita's teaching that "man ought to use all his spiritual power for doing his moral duty". Tolstoy's collections also included fables and legends from Panchatantra and Hitopadesha, Puranas, Kurals, from the book of Buddhist ethics Dhammpada, Buddhist sutras and other wonderful creations of the Indian genius. Tolstoy made adaptations of Indian tales and parables to give them a Russian flavour. He substituted Russian folklore characters for the Indian ones. He used the ancient Indian ethical and moral ideas in his own stories and tales for popular audiences.

In medieval Indian philosophy, Tolstoy was attracted first of all to the teaching of Shankara: his protest against caste and religious strife, against war, the idea of universal love, rejection of wealth and luxury. Tolstoy was intensely interested in modern Indian philosophy and social thought. In his later years, he studied Ramakrishna Paramahansa and Swami Vivekananda. Without sharing Ramakrishna's mystic ideas, Tolstoy supported his concept of man's spiritual essence, of the equality of all religions, and his high moral principles. He included some of his maxims in collections of ancient wisdom.

Vivekananda appealed to Tolstoy with his patriotism, rejection of bourgeois society's injustice, his leaning on peasant moral values, and his defence of the peasants' interests. Tolstoy's activities undoubtedly promoted mutual enrichment of the two cultures.

"There is another aspect to Tolstoy's thought which synchronized with the thinking of many an Indian thinker and writer," notes Bhisham Sahni. "If we study the literature of the second half of the last century we find there a growing mistrust of what is known as Western civilization, and of the Western way of life. This mistrust and dislike persisted right up to Tagore and Premchand and even later... Tolstoy had a similar mistrust of the bourgeois Western culture and expressed it in no uncertain terms. And like many an Indian thinker, he too put forward idealistic solutions." In that respect Tolstoy's conception is similar to that of religious and social reformers and progressive writers of India, who resorted to their cultural heritage in the struggle against the blight of both the middle ages and the bourgeois civilization, which, in Tolstoy's opinion did not liberate the working people from slavery but only camouflaged their state of oppression.

Tolstoy is seen in India as a model writer committed to civil and public duties. There are frequent calls for learning from Tolstoy, following his example, and doing one's duty by the people. Speaking at the 1978 memorial conference on Tolstoy in Delhi, Punjab novelist K. S. Duggal said that Tolstoy believed literature had a mission: ministering to man's progress. Progressive Indian writer Sh. Chauhan pointed out that Tolstoy was urging the writer to participate in public life, in the struggle for social progress, for peace, for disarmament, for socialism. "How many writers are there today capable of such sincere sympathy for the poor as Tolstoy had?" asks J. P. Chatturvedi.

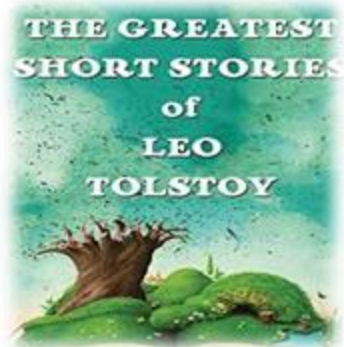
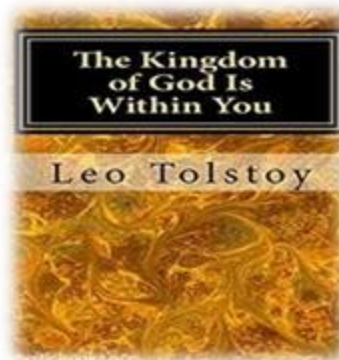
"Tolstoy is great above all as a man of exceptional vitality," wrote Anatoly Lunacharsky. Tolstoy's love of life, unshakable faith in man, in the triumph of truth and justice help the Indian writers keep their optimism and find their bearings under the degrading flood of existential philosophy and bourgeois decadence.

More than any other Russian writer Tolstoy built up links of friendship between Russia and India, helped millions of Indians come to know, love, understand, and trust the Russian people. "Through Tolstoy we came to know and love Russia, with which we are now linked in friendship," said Banarasidas Chatturvedi. "The Indians bow to Tolstoy and revere his memory not only as a great writer, but also as India's sincere friend," insists Prabhakar Machwe. "Thus, we revere and honour him not only as a consummate artist, a great humanist, a pilgrim in quest of truth, a great public figure who raised his powerful voice for justice, but also as a great friend of India whose views and principles almost directly influenced the course of events in our country when India was setting out on its struggle against the British authority," writes Bhisham Sahni. "But his interest in Indian philosophy and religion is only one side of the story. His concern for the contemporary situation in India, the life of the people, the persecutions suffered by them under the British regime, their hunger and poverty, and their struggle against oppression and for freedom and justice, was equally great."

Tolstoy's voice still rings out loud and clear in today's independent India. Authors come to him for moral support, for lessons in writing, patriotism, and courage. Tolstoy is close to millions of Indians in his call to fight colonialism and imperialism, racial discrimination and all kinds of war. "Tolstoy's voice in the modern world has not lost its power," writes Bhavaniprasad Mishra, "in his assertion of life, criticism of war, protest against debasement of individuality which is being turned into a cog in some mechanism." According to Shivdan Singh Chauhan, "In our time, all the more important is Tolstoy who urged the young people to deliver the world from the curse of wars, imperialism, and exploitation and to seek truth, love, beauty, peace and humanism."

Years, decades, and generations pass, but Tolstoy's fame in India does not fade. In today's independent India, as in the years of struggle for national liberation, Tolstoy's word inspires the millions, filling their hearts with faith in mankind and a better future, asserting the ideals of peace, friendship and progress.

LEO TOLSTOY GREATEST BOOKS



ISBN 978-81-982285-7-4



9 788198 228574 >